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ABSTRACT

Published bimonthly by the National Endowment for the Humanities, this edition of "Humanities" focuses on issues in American literature. Articles and their authors consist of: (1) "Conversations about Literature" (an interview with Cleanth Brooks and Willie Morris about writing and writers in America); (2) "The Spine of Literature" (an interview with Eudora Welty and Cleanth Brooks); (3) "The Look of American Literary Seriousness" (Stephen J. Donadio); (4) "Making an American Culture (S. A. Spitz); (5) "Fathoming Mark Twain" (Joanna Biggar); (6) "The Fig Tree's Lessons" (Kristen Hall); (7) "Stringing Lariats" (Caroline Taylor); (8) "Bellow's New World Babylon" (Ellen Pifer); (9) "The Rise of American Literature Studies" (James Turner); (10) "America: A Reading" (Ellen Marsh); and (11) "Letters from London" (Joseph H. Brown). (MM)

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Humanities

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American Literature

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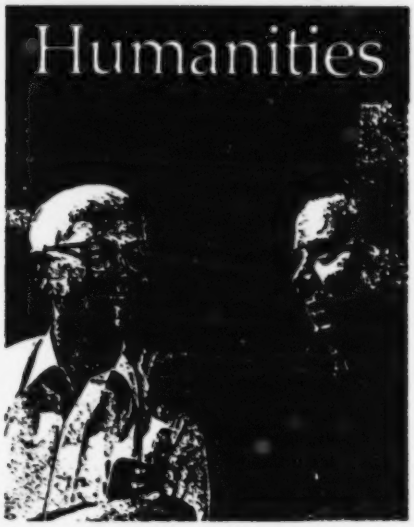

Cleanth Brooks, Gray Professor Emeritus of Rhetoric at Yale University, and Willie Morris, former editor of Harper's *magazine, discuss literature in America. (Photo by William Ferris, University of Mississippi Archives)*

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Editor's Note

Working with Words

The phrase "testing new modes of reality" has become a buzzword for the eighties. According to novelist and critic Raymond Federman, the self-reflexive, nonnarrative style of literature today confronts "the unreality of reality. . . . By rendering language irrational, and even unreadable, the new fiction writers have also neutralized the fiasco of reality and the imposture of history." While rendering language irrational, they also do what writers have always done: carefully work with words that most accurately reflect their vision. But what if those words baffle and even alienate the reader? What do writers of this type of fiction hope to accomplish? What indeed has happened to literature in the postmodern era?

In search of answer to these and other questions, *Humanities* invited Cleanth Brooks, father of the New Criticism, and Willie Morris, writer and former editor of *Harper's*, to talk about writers, editors, critics, writing, and publishing in America. Their "Conversations About Literature," condensed for publication in this issue, took place in Oxford, Mississippi, on June 29. The following day, we journeyed to Jackson for a brief visit with Eudora Welty. Portions of Brooks and Welty's conversation about the state of the story in today's fiction are featured in "The Spine of Literature." *Humanities* is especially grateful to William Ferris, director of the University of Mississippi's Center for the Study of Southern Culture, for his assistance in arranging, tape recording, and photographing these conversations about American literature.

Early attempts by some of America's major writers to test new modes of reality are explored by Stephen J. Donadio in "The Look of American Literary Seriousness." He finds in the works of Emerson, Whitman, Dickinson, and Melville a declaration of literary independence from the approved literary structures of the past. The architectural structures of the present are what concern Saul Bellow. In "Bellow's New World Babylon," Ellen Pifer reveals the novelist's vision of the urban metropolis as a temple for America's worship of material expansion, rather than spiritual ascendancy.

No foray into American literature would be complete without some acknowledgment of the works of Mark Twain. "Fathoming Mark Twain," by Joanna Biggar, relates work in progress on two editions of the works and papers of America's favorite writer. Joseph Brown describes the first comprehensive collection of the correspondence of Jack London in "Letters from London," and James Turner's essay on "The Rise of American Literature Studies" recounts the forging of an academic discipline to study America's literature.

The outlook for the post-postmodern era in American literature may depend more on the number of people who read fiction and poetry than on the writers' attachment to or distance from the literary legacy of the past. But as long as there are readers, there will be writers working with words. "A year or so of one writer's life has gone into the writing of a novel," Eudora Welty once said. "Does this not suggest that . . . words have been found for which there may be no other words?"

—Caroline Taylor

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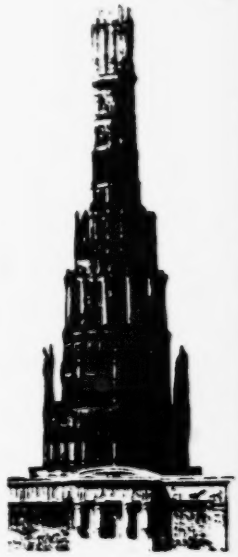

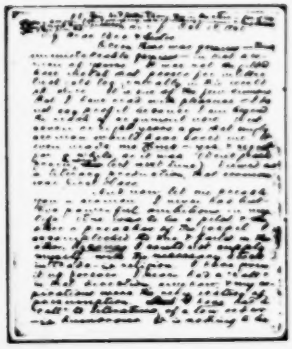

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CONVERSATIONS

Ed note: The temperature reached 105 degrees in Oxford, Mississippi, on June 29, 1988. On a cloudless afternoon in a state as drought stricken as many throughout the country, Humanities *invited Cleanth Brooks, Gray Professor Emeritus of Rhetoric at Yale and a former Jefferson Lecturer in the Humanities, to discuss American literature with Willie Morris, writer in residence at the University of Mississippi and former editor of* Harper's *magazine. Brooks and Morris held a wide-ranging conversation lasting more than two hours, at the home of William Ferris, director of the university's Center for the Study of Southern Culture. Only Cleo the cat welcomed the additional heat radiating from lights set up by the center's film crew.*

All photos by William Ferris, University of Mississippi Archives

Cleo the cat shares the spotlight with Cleanth Brooks and Willie Morris. Asked if there is a distinctively American novel, Brooks replied, "We're still defining 'American.'"

Humanities: It has been said that contemporary literature has consciously drifted away from narrative, from storytelling. Is this true?

Brooks: I think to some extent it is true. Certainly there is such a thing as "the *New Yorker*" story, which offers a fairly minimal plot for most readers. There's nothing wrong with that; you don't have to hit the reader over the head with a sledge hammer to make a point. If there's a point there, it can be done subtly. If the life of the character is changed in some way or his perception of the world has changed, that's enough.

On the other hand, sometimes you work it down a little too finely, and there's not enough story to keep the reader interested. My own personal conviction is that somewhere there should be some hint or more than a hint of a real narrative: Something is happening; somebody is doing or saying something of consequence to himself or to others.

Morris: I agree. I believe in the beauty and efficacy of language, and I believe very strongly in narrative, in plots, but written in a beautiful and meaningful and feeling language. In Yazoo City, I grew up on nineteenth-century Russian novelists. They were such masters of the story.

Humanities: For those who have drifted away from the story, how many authors are we talking about?

Brooks: I'm much impressed by an article that Walker Percy published a few years back in which he commented on how few serious writers we have and how few serious readers. As he figured it, 2 percent of the American public probably reads serious fiction or reads it seriously, and that means in our population around 100,000 people. So we're talking about just a fraction of the population, the vast number of whom can't read at all or don't read or prefer not to read. Those who do read seem to prefer the machine-made novel or story: lots of plot, lots of sex, lots of money, lots of excitement. Of that small group of serious writers, I think a great many have been tempted to refine the story down more and more to nuance and intimation.

Some brilliant handlers of language have got away with it and justified what they're doing.

Morris: Take a writer like John Cheever—in my opinion one of the great masters of the short story in American literature—whose work is so rich with nuance and human beings. I see a strain in contemporary American literature with younger writers who write very well but who seem to me to be only interested in the words themselves, almost as if the words themselves are enough for literature. I take issue with some of these writers who feel that the word is everything; I disagree with this modern strain in literature, where it's just the sentence and the shock value—a stunning scene bereft of the old verities and universal truths, the human heart in conflict with itself, which is at the core of great literature, American or otherwise.

Humanities: Is this turn away from narrative unprecedented in literature, or has it occurred before?

Brooks: One has to remember how comparatively new the novel and the short story are. By general agreement, the English novel was born in the eighteenth century; the short story came even later. The earliest novels and stories spent a great deal of time introducing the speaker, the writer, the person whose story is being told. Think how much time Sir Walter Scott spends getting one of his novels going—inordinate, most of us feel. I would say this relatively plotless story is a fairly recent development, and we could almost set the time: when James Joyce wrote *Dubliners*. On the surface, many of his stories appear to have no plot. Actually they do, but if Joyce's example to generations of young American writers pushed them in a certain direction, it doesn't mean that some of them didn't take the ball and carry it entirely too far, to extremes that I don't think even *Dubliners* ever went.

Humanities: Could you discuss some of the differences between modernist and postmodern fiction?

Brooks: I have wrestled with those terms, and I hear them mentioned again and again. Placed in some kind of chronological context, what we've come to call "modern" runs through the twenties, thirties, and forties. People took off from that and pushed certain things further. But the terms are too vague for me, and I don't think I could use them profitably. On the whole, the achievements of the modern writers were magnificent. Present successes have not measured up to that achievement. There has been some kind of falling off.

Morris: What in your opinion, Cleanth, was the flowering of American fiction? The twenties? The thirties?

Brooks: I would come down surely to the forties when some of Faulkner's greatest work was published, and we had people already doing their early work then, people like Eudora Welty and Robert Penn Warren. But I think there's a difference between that achievement and postmodernity. I don't think postmodernity has come up to what modernity achieved. The very terms are clumsy. Postmodern. What is postmodern?

Humanities: Let's attempt to define postmodern, although I feel as uncomfortable as you do. I think it's like defining postmodern architecture. If we could say that it is fiction characterized by a nonnarrative approach that seems to be moving toward inquiring about a disordered universe or implying that chaos cannot be managed, rather than trying to impose order on chaos, what do you think writers of this type of fiction are saying to the reader?

Brooks: Is it the writer who is going to bring order out of disorder and give you a novel or poem in which there is a beginning, a middle, and an end—things that make sense? Is he actually imposing order on a radically disordered universe? Or is he finding an order that we hadn't noticed was there? I think what is at the bottom of postmodernity is really a philosophy of life or history that sees the universe as disordered: that there are no absolute values, there is no God, there is no supreme order.

Morris: If there is a God, Cleanth, he's a Methodist.

Brooks: Well, that's what would be said by a postmodernist, right? People who think that would probably also think that a person who is turning out a coherent poem or short story is falsifying reality—is not really dealing with reality. He is imposing an illusion of order on a world that really isn't ordered and therefore is not telling the truth. I'm inclined to say that this world which, God knows, seems disordered enough, *does* have an order but that because of the way in which we usually live, we see it as forming no pattern, as having no order.

Wordsworth and Coleridge stated as their principles that they were going to reveal something rich and strange in what appeared to be just an ordinary, humdrum world. That was Wordsworth's job. Coleridge

was to take the fantastic and strange and show that, yes, it had circumstantiality—was real: It is real, it is solid, it has the qualities of reality. A great deal of the modern theory that the world and the universe have no order holds that any attempt to give a reader a coherent or ordered art is something artificial, is a kind of lie. One should not tell lies, and artists least of all should not tell lies. An artist should tell the truth; I think he can tell the truth *and* yet find order, for I think that order is there.

Morris: But as Mark Twain once remarked, "Sometimes you have to lie to tell the truth."

Brooks: Quite true, and sometimes as Shakespeare put it, by indirection, find direction out, or as Emily Dickinson said, "Tell the truth, but tell it slant." The kind of truth the artist tells can't be told directly, the way a scientist would tell it.

Morris: As I progress in life, I really see no order; I see the world really in chaos; I don't see any rationality to it. All I see is that life is experienced, nothing more than experienced. Let's take Faulkner. When he was writing *The Sound and the Fury,* he wasn't thinking that the world is crazy, the world is insane and full of suffering and disorder. Wasn't Mr. Faulkner just putting words on paper? Of course, he had to have a sense of order to write his magnificent novel. One of his Virginia students said once, "Mr. Faulkner, I read *The Sound and the Fury* three times, and I can't understand it. What should I do?" And Faulkner, in that wonderful little high tenor of his said, "Read it four times." Was a man like Faulkner trying to impose order on a chaotic universe, or was he just putting words on paper?

Brooks: I think that, whatever he thought about the universe, he essentially in his deepest heart felt that life meant something. Anyway, he made his novels mean something. You don't emerge from his novels saying, "Well, I might as well just start in the middle and skip the beginning or skip the end." The novel adds up to something.

One of the things that I find less and less argued for in some of the newer theories is that there is no determinate meaning. We're held to be caught in the prison of language, we can't get out of it, we can't get to reality, words have nothing in relation to reality. Language is just a wonderful game of cards, all the meanings of which are arbitrary. But as for literature having any analogy or mirroring in any way the nature of reality, this is not true, so the newer theorists seem to say. If Faulkner had really believed that, I can't believe he would have given us any literature at all because I don't see him as a man who thought it was worthwhile giving you a coherent novel about a world that he really thought had no coherence in it.

Morris: I couldn't agree with you more, and, of course, we're sitting here in his home town. What did Faulkner do for a living? He told everybody else he was a gentleman farmer, and he did have a farm. Didn't make any living on it, but that typewriter constantly pecking away. What he must have done when he was writing his great works, he just had a feeling for the great complexity and suffering of human beings. One of my briefs against some of the postmodern writers, the younger ones, is that they do not care for this passing of time. They care for words and the effect of words. That in itself, I believe, is part of literature, but not really literature itself.

Brooks: In other words, if you empty the words of any relation to reality, what is left of them? They're just the little shiny, beautiful things in themselves that make their own funny little abstract patterns but have nothing to do with the way people behave and live.

Humanities: Some of these newer writers are really the first generation to be reared in creative writing programs, even at the graduate level. Before then, writing was an amateur undertaking, not studied formally in schools like art or music. How has this affected current fiction?

Brooks: It has done some good, mostly by just giving writers a chance to get together and talk and read some books together, but it does little good at all except to provide this human communion. It would do harm if it gave the illusion to anybody that there are tricks or devices or methods you can learn that will guarantee art or set you on the road to being a good writer. My guess is that every writer has always had his models. Faulkner, who was self-educated, certainly had read himself and knew what to read, the great Russians, Joyce, and the rest.

Morris: One of the most deplorable phrases in the American language is when people ask, "Do you teach creative writing?" I think writing by its very nature is creative. I tried to teach writing for two years at Ole Miss, and I don't think writing can be taught. I did fall in love with one of my students—a pretty blonde from the Delta, which helped at the time—but you cannot teach writing. The only thing you can do is to pass along to young people who care about writing the advice to read good books, but I don't think you can help a young person to write.

Brooks: Red Warren did teach creative writing—and I agree with you about the phrase being horrible—at Yale. He told me, "Look, I can't teach people how to write. I think I can, up to a point, teach people how to read. So in my classes we take good examples and we talk about them, and I encourage the students to think about writing and get things down and then later on we graduate from talking about Joyce or Hawthorne or Flaubert to taking to pieces what they're doing: What went wrong here; what went right there."

The critic ought to show that literature is not only a beautiful thing but a valuable thing that teaches us how to live in our world and how to understand ourselves in relation to our world.

For my own part, a great deal of the theories advanced by the French writers, including the new Marxism, new historicism, and deconstructionism, have colored their view of the nature of words, whether they have anything to do with reality and whether the universe has any order in it.

In our latest edition of *Understanding Fiction* (Prentice Hall, 1979), we put in some of the newest writing, what I think one would call postmodern. We gave four stories to expose the student to what is going on. One was by Julio Cortazar called "The Continuity of Parks." It tells of a man reclining in his country house in a park, seated in a green velvet chair quite relaxed and reading a novel. The novel has to do with a pair of lovers who are preparing to commit robbery and murder. As he reads in this quiet setting, the characters that he is reading about come to life beside his chair. It's a trick, but it's brilliantly done.

Morris: But does it work?

Brooks: It didn't work for me, but we put it in the book because we wanted to expose it to the students without saying whether it would work or not. The point we were making was this: Obviously this is a writer who's testing different modes of reality. What is the difference between reality and fiction? In this case, he made the fiction melt into reality, and one can't tell one from the other at the end.

Humanities: How have changes in publishing—the rise of conglomerates—and in book marketing—chain bookstores, high-volume sales, promotional tours by authors—affected the writing of serious fiction?

Brooks: I don't know a single serious writer who doesn't lament the state of publishing because the big conglomerates are taking over the publishing houses. Then they tell the publisher, "We're not going to censor the books; we're going to let you keep your staff." But they're not really interested in literature; they're interested in the bottom line.

Morris: It's marketing.

Brooks: Marketing. A man once told me, "One review killed my book." I read the book, and though it's not the greatest of novels, it's a

good novel. Yet the moment the first review came out and the publishing house saw that the book wasn't going to be a big seller, it cut its losses immediately. No more money on advertising, no more money for promotion; remaindered at once. The small presses, like Algonquin Press in North Carolina, have stepped in and are beginning to make money for some of these young people. The moral is that there are good writers who have good books that are worth producing if you can find somebody who's willing to gamble a little on them and publish them—somebody who's not asking for a blockbuster.

Morris: After twenty years, the publishing world in New York now is really like musical chairs. I've always envied the writers who have stayed with one publisher and one editor. But writers move around to different publishers, as editors do. Editors constantly get fired, or they move from one publishing house to another. It's like postmodern fiction; there seems to be so little continuity in American publishing, and it's become such a big game. A writer is hard put to retain a relationship with an editor that you trust. I'm lucky to have Herman Gollob, one of the fine editors of America, who also happens to be an old friend. That helps. Having been in the business myself a long time ago, I passionately believe in the old cliché of an editor-writer relationship, especially in fiction. But publishing has become such a big business, geared to the big, mass-market best-seller that is sold in chain stores.

Brooks: What you said about the editor-author relationship is terribly important. Louis Rubin, the man who founded Algonquin Press, tells me, "To get a young writer started, usually his book needs a lot of editorial advice and care. It needs somebody to go over it and say 'this has got to be changed.' The big companies, working fast, working for profit, don't have time to use an expensive editor's hours working on a book that may not make much money. That is what I can do."

It's no accident that writers and poets suffer. Writing is an obsession. Do you think William Faulkner wrote because he enjoyed it? He wrote because he had to write.

Ferris: We've talked about writers and publishers, but there are other forces in American letters that you have both represented so beautifully—Cleanth, as a literary scholar and critic, and Willie, as editor of *Harper's* and a great essayist. Would you talk about how you view the role of the critic and the editor and essayist in this tradition?

Brooks: My role has shifted very much in the last few years. Warren and I were trying to teach people how to read a poem, how to read a novel or a short story, how to talk about them and talk sense about them. Our students' textbooks weren't primarily devoted to telling the student about the poet and his birth and life and death. The students reading it didn't know what a poem was or what a metaphor was supposed to do. They thought it was just sort of some strange decoration that didn't have any meaning. In *The Well-Wrought Urn,* I was trying to point out that we had spent too much time just looking at poems as expressions of a culture. We might try to see how the poem itself worked as a poem. It didn't mean we had to give up looking at what it owed to history, but at least we should turn our attention to the poem or the story itself.

I thought we had accomplished something, but now I find my role is completely changed. I'm regarded as the ogre who must be put out of the castle. I have corrupted American letters, I have made students feel that literature has nothing to do with life, has nothing to do with reality, certainly has nothing to do with politics, economics, and so on, and therefore all of this concern for the work as such must be swept aside. I'm made to say things which I don't think I ever said and wouldn't be caught dead saying.

Warren and I thought that in our time English literature at the graduate and undergraduate level had become sterile, that it simply wasn't enough to tell the students about the sad death of John Keats of tuberculosis at so early an age, or his life in London or his love of Spenser, unless you were going to show them what the *Ode to a Nightingale* was about. That poem wasn't just a lot of beautiful poetic bouquets; it was a very brilliant document, even a

modern document, on the relation of man to art and nature.

The poet, hearing the nightingale, longs to join the nightingale in the world of nature, almost to the point of willing to give up his consciousness itself and to die into this world that is, like all nature, immortal. Seasons change, plants grow and die, but the life of nature goes on forever. The bird is immortal not because Keats, the young medical student, thought that it had literally lived for thousands of years and might live thousands more, but because the nightingale didn't know that it would ever die. No animal knows that it's going to die. It's only human beings, when they get to be four or five years old, who begin to realize, I too will die. Human beings are born under the sentence of death; the animal kingdom is not. Anyway it's a beautiful meditation and a very deep one, a meditation which sounds the depths of what it means to be a man. The world of nature is wonderfully attractive to the artist, and yet, he can't join that world in its harmonious immortality, for to do that means giving up the human consciousness in death and, once dead, he will cease to hear the nightingale's song.

In other words, I see this poem as an intellectual thing and something that makes a profound comment on human life.

This is the sort of reading that, it seems to me, criticism ought to promote. The critic ought also, as Pound put it, to keep down vermin, sweep trash out of the halls of the republic of letters, induct people into the mysteries if he can, show that literature is not only a beautiful thing but a valuable thing that teaches us how to live in our world and how to understand ourselves in relation to our world. That seems to me a very high and valuable thing. I don't think, however, that it can be substituted for religion. If you don't have religion, you'll just have to do without it; but the role that literature does have is a valuable one, and the testimony of the ages is that it is priceless. But it's valuable not merely to print on linen rag paper and put in a fine Morocco binding. To "get the good of it," you have to participate in it. You have to make it your own. That's what I think the role of the critic ought to be. Lecture over.

Morris: The role of the editor and writer is important but vanishing. I believe in a close relationship between the editor and writer. Literature—and I'm so glad, Cleanth, that you and I pronounce the word the same way—litera*teur*—will endure. It's no accident that writers and poets suffer. It's in the nature of the obsession, and writing is an obsession. Do you think William Faulkner wrote because he enjoyed it? He wrote because he had to write.

Brooks: Exactly. The writer, the poet, the dramatist, the fiction writer, is primary. The worst thing a critic can do is to say, "I am primary; I am just as good as the writer." He ought to be happy to be a kind of handmaiden or manservant to the Muses. The worst indictment that I know against some of the modern theorists is the bold-faced audacity of their saying—and I'm quoting from them—that the critic is just as important as the poet because what the poet meant by the poem or what he put into the poem is indeterminate. Everybody makes up his own meaning. The critic, therefore, in making his meaning, is just as important as the poet. That is a howling absurdity. I'm perfectly willing to fetch and carry for the Muses. I think that's an exalted occupation.

The Spine

A Conversation Between Eudora Welty and Cleanth Brooks

Eudora Welty in 1976 and, above right, with Cleanth Brooks in 1983. Asked about the influence on her writing of her early work as a photographer for the WPA in Mississippi, Welty replied, "I wasn't helped in my writing by what I took a photograph of, but the same appreciation of what was out there that made me put it in my story made me photograph something."

Ed note: It rained in Oxford, Mississippi, the morning of June 30, 1988, but further south, Jackson baked under a relentless sun. The hot topic for most conversation was possible crop damage and barges stuck on the Mississippi, which had reached its lowest level in years. The subject for Eudora Welty and Cleanth Brooks was the state of narrative in contemporary American literature. The following conversation for Humanities *took place in the airconditioned comfort of the Mississippi Department of Archives and History in Jackson.*

Humanities: What are your thoughts about the state of narrative in contemporary literature?

Welty: I'm not truly a student of things as they happen. I read for pleasure, and I mostly like to read for narrative content. I don't see how narrative can ever be truly lost because it is inherent in any story, no matter how distantly something may be based on it. It's a sort of spine connecting what happens with what happens next and why it happened, and all the questions that go with it—human character, what made people do things, what happened to people as a result of something.

Brooks: Surely it is true that the narrative element is always there, even if muted, even if implied. But if you push past it, you're really getting into things that lyric poetry and meditative poetry can do better. It seems to me that some of our fiction writers, trying to depend so much on subtlety and nuance and change of atmosphere, are really giving us a kind of tepid, prose poetry that doesn't take advantage of the formal elements of poetry and loses some of the values of narrative poetry.

Welty: I couldn't agree with you more. I don't see the value of trying to make a change for the sake of change. If something drives you to do it, something that is a very strong conviction, then you should follow it and see where it goes, but it's still a matter of communication.

Brooks: Have you ever taken a creative writing class?

Welty: No, I haven't. It wasn't that I spurned them; I never heard of them. But nothing good was ever written out of anything but the individual, personal self with a great passionate desire and conviction behind it. I think you can pick up and learn the trimmings with the intelligent help that comes through a writing class. If you've got what it takes to begin with, you can be helped by criticism of method, etc., that steers you accurately toward what you were going toward, but it's no substitute for talent.

Brooks: The editor, if he's really a good editor, can help the writer, and I suppose the person in the so-called creative writing class can perform the same function.

Welty: What you need is an objective, intelligent point of view—someone who is sympathetic to what you're trying to do. What you need is the time and the opportunity and the space around you to work something out for yourself. You can get plenty of help from creative writing classes, the right kind of editors, and, heaven knows, from reading. That tells you more than anything in the world.

Brooks: Walker Percy in a recent essay ("How To Be An American Novelist in Spite of Being Southern and Catholic") warned the young southern writer not to try to imitate the great figures of the southern past who have done their job and came out of a certain context and won

# of Literature

their victory. We're all proud of them, but they had a different situation to face. He is asking in this article that the young southern writers face up to a world that has a great deal of disorder—"an amalgam of economic prosperity and spiritual dislocation," he puts it. In effect, he's suggesting that they face up to a different situation. It seems to me, Eudora, that in *The Optimist's Daughter*, you were doing exactly that, long before Walker Percy made any of these comments. You were facing the fact of the young southern girl, who's got a job in Chicago, who sees the old world change in many respects, who's going back to a job in Chicago, who's got to find out her past, relate herself to it, accept certain things in another way. Would you agree that this is exactly what the young woman in the novel is doing?

Welty: Yes, it applies. Of course, I did it all through personal application because that's the only way I write. I think all of writing should reflect the real world, which is always changing. Life is fluid and on the move, and a story has got to catch it at a certain point to show what's going on.

Brooks: That wonderful passage toward the end when Laurel is getting ready to go back to Chicago and back to her job, leaving the bridesmaids, leaving the father buried, is a beautiful account of a young woman who is not putting her past behind her at all. She's accepting it. On the other hand, she has no intention of living in that past; she's going to live, do her job somewhere else, but she doesn't have to choose.

Welty: She doesn't have to choose. They can coexist.

Brooks: I can't answer for Walker Percy, but I would think that this would illustrate very well his suggestion that the young southern writer coming along should look around, face the facts, look at the urgent issues, shape that into his story.

Welty: You've got to do that. I keep forgetting how old I am, but I had some students ask me, "Miss Welty, you always write stories about *olden* times!" I replied, "Well, the stories you are talking about I wrote back in the forties or something. I was writing when those things were happening; I wasn't writing about the mysterious, hidden past." It is important to understand reality but not to obliterate what's gone before in the interest of saying that nothing is real but the present.

Brooks: So much of our society is trying to forget the past or obliterate the past. Students are not being taught about the past.

Welty: They really do not know it. When this museum mounted the first ever exhibition on the civil rights movement in Jackson, it had marvelous posters, photographs, everything. School children—black and white—were invited to come. None of them had ever heard of civil rights. They didn't know there had ever been a time when there weren't any. They never heard of Medgar Evers. It was amazing. They passed through this as if it were a glass wall. It's part of not knowing what's happened or caring.

Brooks: So it's really a false dichotomy, if any of us allow ourselves to accept it, the false opinion that holds that a writer has to disown the past in order to accept the present, or accept the past and live in it and disown the present.

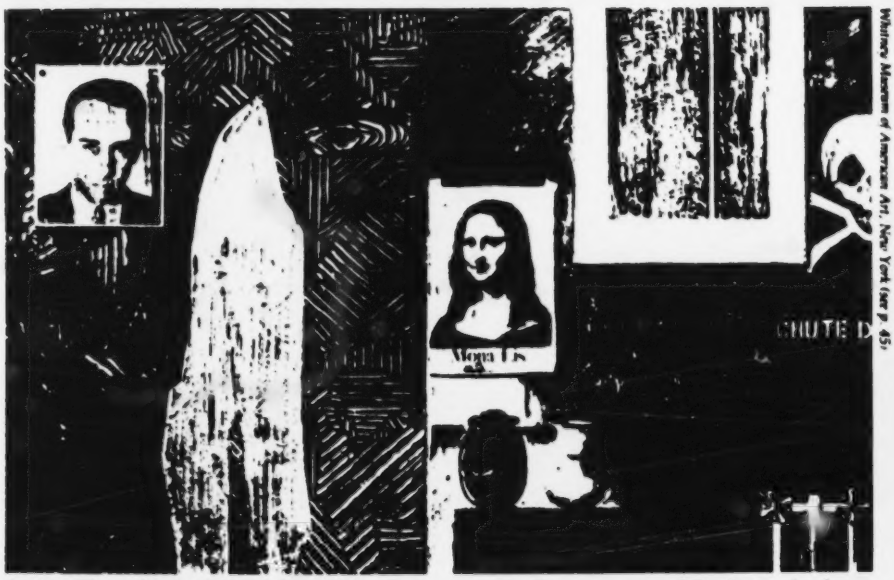
Welty: One of the problems in modern short stories that I read is the inability to get out of the present tense, out of the first person. To me, that is a symptom of what we've been talking about.

Brooks: The whole pressure of modern literature is toward the lyric, the I, the subjective person. The epic dealt with the national hero. In the drama, the characters speak for themselves in a situation. But if you're very obsessed with yourself, it's all lyric. It's what *I* feel, it's what *I* want to confess, it's what *I* think. Obviously there is great lyric poetry, but if you try to turn drama, epic, realism, everything into the lyric—not what reality is but what *I* make of reality—that get's awfully boring.

Welty: It sure does, and it's a trap. If you can't get out of yourself, how will you ever learn about life? How can you accept the fact that other people are seeing the same thing and that they may have a few ideas too and that you might relate to one another? It would be a trap never to get out of your own self, your own body, your own preconceptions.

Brooks: Would you say, Eudora, that one of the things we're likely to get, particularly in southern fiction, will be brilliant accounts of social manners—the way people behave, the way they talk—which can reflect the quality of the whole society? If the whole of the South were just blotted out—bang!—and I were commissioned to reconstruct the society in the way it behaved and acted, I could do so—or somebody better qualified—for the lower South from the novels of Walker Percy and Eudora Welty, and for the upper South from the stories of Peter Taylor. It's all there, and I think that's a valuable service and very much fun to read.

Welty: Thank you, sir. That's what we've had to depend on in all past literature—to reflect life as it was and to stand as a record of the society that existed.



Whitney Museum of American Art, New York (see p. 45).

Racing Thoughts *by Jasper Johns, 1983. Encaustic and collage on canvas. Like the words of Dickinson, Emerson, or Whitman, this painting merges the familar with the strange.*

The Look of American Literary Seriousness

BY STEPHEN J. DONADIO

AS A GENERAL RULE, works that have defined American literary ambition at its most far-reaching seem driven by impatience. That impatience manifests itself in characteristically uneven textures, proliferating intentions, and ragged, unsettled boundaries. Consider the visual appearance of a poem by Emily Dickinson, especially a poem in manuscript, or the endlessly expanding self-definition of Walt Whitman's *Leaves of Grass*. Works of this sort suggest an intense resistence to the traditional claims of literary form. They reveal an abiding wish to transcend that form, to embody an experience so comprehensive that it exceeds the spiritual and emotional limits associated with any established literary form—that is, any form with a history. For a history implies an inheritance, and an inheritance inevitably qualifies the uniqueness of one's experience.

Much American writing reflects a wish to enact at full intensity an experience that cannot be identified as literary in the literary terms that we already know. This striving for a vision of experience at its most unmediated, intimate, and elemental is figured, for example, in the characteristic shapes of Dickinson's poems, which almost invariably end by reaching outside their frames into an unarticulated space. These poems are completed elsewhere; they appear to be passing through the realm of our present experience on their way to somewhere else.

Like the writings of Ralph Waldo Emerson, Dickinson's words are intended not so much to be heard as to be overheard; they are like the discontinuous utterances of a medium performing in the presence of an audience. As in Jasper John's recent painting *Racing Thoughts* (1983), we are moved from the identifiable and the familiar to associations, anxieties, and questions that we cannot frame in words. The image as a whole defines itself not as a resolution of mental wandering but as the occasion for it.

In works of this kind, form no longer serves primarily to contain something; its function has become almost entirely evocative. The formal elements exist chiefly to evoke an order of experience that can never be disclosed completely within the confines of present circumstances and that, therefore, can never be fully represented within the limits of the individual artistic work. Seen in this light, Emerson's writings (like Johns's painting) make visible the ruined structures of our present understanding. They function like architectural ruins through which, at unexpected points, the open space of uncomprehended actual experience is visible.

The taste for aesthetic gaps and discontinuities has often been associated with the ascendance of modernism, and in this respect many readers in this century have come to regard Henry James, whose exigent commitment to formal closure and completed structure is reiterated ceaselessly in his critical pronouncements, as definitive of premodernist sensibility. Contemplating the virtually borderless experience afforded

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by Emerson, James found himself hard pressed to account for that author's evident success, his demonstrated impact, in the absence of any recognizable concern with the articulation of a distinct literary form.

Acknowledging Emerson's ability to speak "to the soul in a voice of direction and authority," James observed that Emerson must accordingly be judged "a striking exception to the general rule that writings live in the last resort by their form; that they owe a large part of their fortune to the art with which they have been composed. It is hardly too much, or too little, to say of Emerson's writings in general that they were not composed at all."

To James, it seemed evident that Emerson "had never really mastered the art of composition—of continuous expression. . . . Of course, the way he spoke was the way that was on the whole most convenient to him; but he differs from most men of letters of the same degree of credit in failing to strike us as having achieved a style."

No shape, no style: In literary terms, so far as James was concerned, Emerson's works could hardly be said to exist. And the American novelist was certainly right in concluding that Emerson's writings cannot be regarded as discrete, fully articulated literary objects with a specifiable content in any ordinary sense. Instead, these works are devised as nothing more or less than a means of transport, a way of delivering the reader into a spiritual state far removed from the actual circumstances in which he begins by locating himself.

It is just this invitation to forgetfulness, this temptation to lose our place in time and worldly circumstances, that Herman Melville found so profoundly seductive and that he was ultimately compelled to reject. Referring obliquely but unmistakably to the effects of Emersonian rhetoric, Melville pondered the state of mind of the daydreaming young philosopher high up on the masthead:

> . . . lulled into such an opium-like listlessness of vacant, unconscious reverie is this absent-minded youth by the blending cadences of waves with thoughts, that at last he loses his identity; takes the mystic ocean at his feet for the visible image of that deep, blue, bottomless soul, pervading mankind and nature; and every strange, half-seen, gliding, beautiful thing that eludes him . . . seems to him the embodiment of those elusive thoughts that only people the soul by continually flitting through it. . . . There is no life in thee, now, except that rocking life imparted by a gently rolling ship; by her, borrowed from the sea; by the sea, from the inscrutable tides of God. But while this sleep, this dream is on ye, move your foot or hand an inch; slip your hold at all; and your identity comes back in horror. . . . And perhaps, at mid-day, in the fairest weather, with one half-throttled shriek you drop through that transparent air into the summer sea, no more to rise for ever. Heed it well, ye Pantheists!

Library of Congress

This portrait of Walt Whitman appears in the 1855 edition of Leaves of Grass.

Melville's account of the evocative power of Emerson's writing leads us back to an awareness of the spiritual ambition at the heart of the Emersonian project: the attempt at a general transfiguration of the commonplace, which necessitated, to begin with, an abandonment of familiar literary shapes. One of the most obvious reasons for the characteristic formal inconclusiveness of Emerson's work is its refusal to be bound by any single generic definition. This refusal may almost be said to define a tradition of comparable American literary ventures that would include Henry David Thoreau's *Walden*, Melville's *Moby-Dick*, and (in slightly different but related ways) Mark Twain's *Adventures of Huckleberry Finn* and F. Scott Fitzgerald's *The Great Gatsby*. Underlying the premeditated violation of standards of taste and decorum that figure in the self-definition of such works is a conviction that adherence to preestablished dictates regarding appropriate subject matter, language, attitude, and tone would be a sign of imaginative servility.

Seen in these terms, generic definitions and distinctions come to be regarded as the literary equivalent of class distinctions in the social order. Such distinctions imply a hierarchy in which works of the highest literary ambition immediately declare themselves by virtue of their genre, rhetoric, sense of style, and taste. For both Melville and Twain (as we know from the aptly named "Royal Nonesuch"), expectations regarding the proper appearance of high literary art reveal themselves most vividly in the self-conscious and conspicuous adoration of Shakespeare—the representation of Shakespeare as embodying the ultimate literary standard toward which American authors are doomed to strive in vain.

Seeking a way of estimating his own achievement as an author, Melville ventured the judgment that his American contemporaries were misguided in identifying ultimate literary seriousness and philosophical depth with the formal and rhetorical appearance of Shakespeare's work. "The great mistake," he asserted, "seems to be that even with those Americans who look forward to the coming of a great literary genius among us, they somehow fancy he will come in the costume of Queen Elizabeth's day—be a writer of dramas founded upon old English history or the tales of Boccaccio. Whereas, great geniuses are parts of the times; and possess a correspondent coloring."

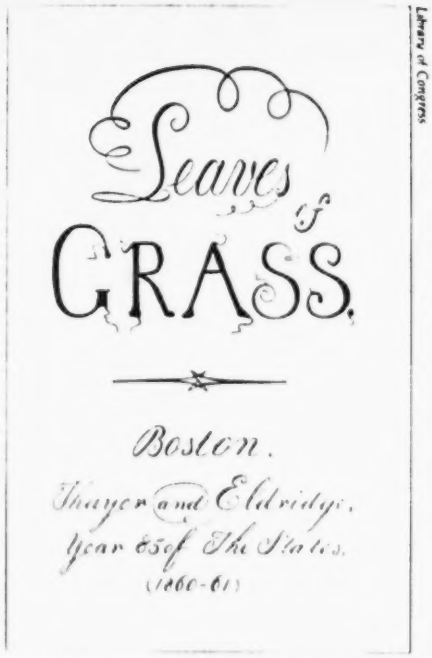
For Melville, the belief in "Shakespeare's unapproachability" was decidedly not the sort of belief appropriate "for an American, . . . who is bound to carry republican progressiveness into Literature, as well as into Life." As the tone of such pronouncements serves to indicate, the violation of decorum may be understood as constituting a declaration of literary independence. As such, it is not only an assertion of freedom from restrictions seen as limiting imaginative expression in

the past, but also a gesture of renunciation signifying moral seriousness. Effectively reenacting the founding gesture of the nation, the American author imagines himself as having a moral as well as an aesthetic obligation to reject the models of a past associated with intolerance and injustice. In light of such pervasive attitudes, we might well suspect that American literary works of magnitude would not be very much inclined to establish their authority through traditional means. If they make compelling claims on our attention, it is not on the basis of an authority borrowed from acknowledged masters or approved literary structures.

As for the deceptively unprepossessing appearance of many American works—which sometimes, as in the case of Twain, pass themselves off as juvenile adventures, just as some of Emerson's writing assumes the disguise of the commencement speech—there would apear to be some religious basis for blurring the line between the exalted and the mundane, between the profound and the inconsequential.

One way to grasp this apparent failure to discriminate one kind of literary experience from another might be to consider it in relation to the notion of Christian irony—the irony produced by the recognition that the Son of God, the most exalted of figures, chose to manifest himself in history in the humblest human form. Thus, eternal glory in the next world conceals itself as suffering and debasement in this.

The political and religious challenges to ideas of generic hierarchy work together in the United States to produce the conception of a high literary art that tends to dismiss its ambitions rather than insisting on them. The language of works in this tradition strives for the appearance of unstudied, unrevised expression. In writers like Emerson, Thoreau, and Whitman, the unevenness of verbal texture, the sudden shifts in plane, produce a sense that one is encountering a fact of nature, an unpredictable natural formation that offers a succession of aspects and perspectives. From the point of view of literary style, the result is likely to be a volatile mix of apparently incompatible elements. One reviewer of the 1855 *Leaves of Grass* detected in the language of that original book an improbable combination of "Yankee transcendentalism and New York rowdyism," and we may notice a similarly audacious fusion in the wondrous rhetoric of Saul Bellow's *Henderson the Rain King*, published a century later.



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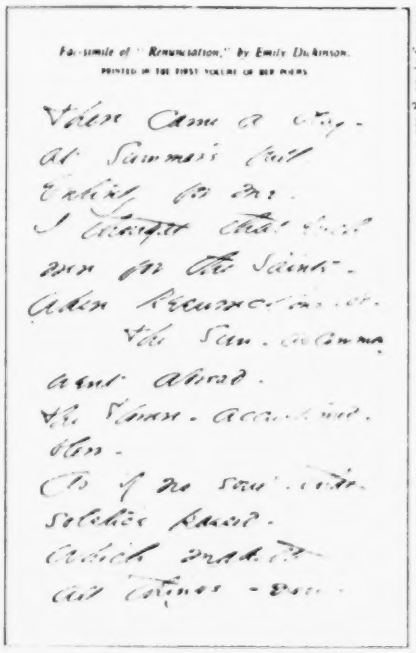
An early reviewer of the 1855 Leaves of Grass *detected in the language of Whitman's poems a combination of "Yankee transcendentalism and New York rowdyism."*


Fac-simile of "Renunciation," by Emily Dickinson.
PRINTED IN THE FIRST VOLUME OF HER POEMS.
Library of Congress

"Renunciation," by Emily Dickinson.

In later writers like Twain and Fitzgerald, the attempt is to create works that convey a sense of whimsicality and stylistic effortlessness—works that communicate their seriousness by making light of it. Ventures of this kind reveal an aristocratic disdain for announcements of literary significance; they are above insisting on How Very Important they are and seem entirely willing to be taken for works of no consequence. In this light, Fitzgerald's *Gatsby*, although it draws many of its cues from analogous attitudes in Petronius's *Satyricon*, may be regarded as a rather cheeky reply to Edmund Wilson's solemn worry that Fitzgerald was on the verge of becoming a very popular trashy novelist.

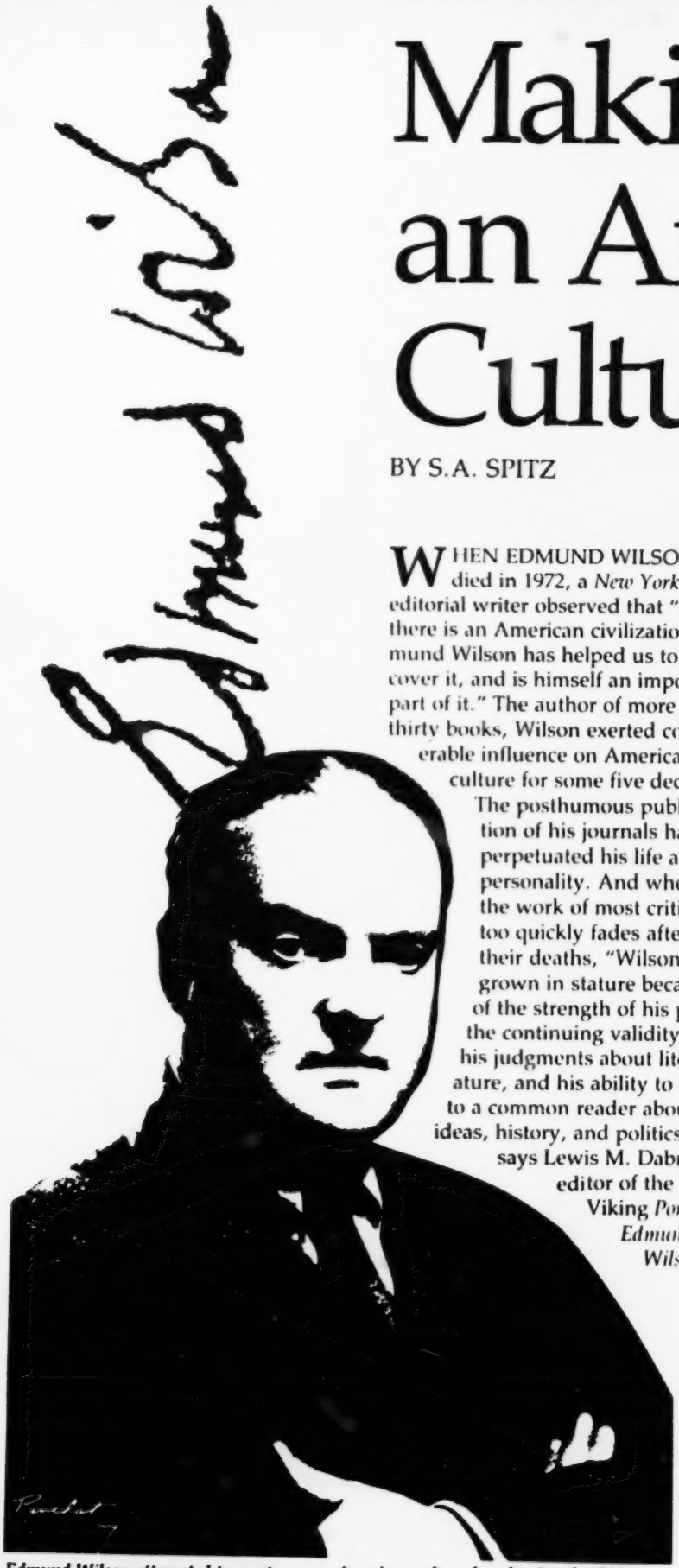
The ambitions that have figured in some of the most enduring works in our literature are ambitions that ultimately work against the creation of respectable literary objects. By insisting on their independence, by refusing to keep to the confines established by contemporary opinion, no matter how enlightened, such works have regularly defied prevailing orthodoxies. For that reason, they have often been seen as haphazard in their execution, in dubious taste, unsound in their moral judgments, and politically incorrect.

Works possessing this degree of imaginative energy have not been produced by authors inclined to assume viewpoints certified in advance as appropriate but by people who have gone their own way: handymen, recluses, part-time surveyors, ex-ministers, journalists, doctors, combat veterans, insurance men, night watchmen. To the degree that they correspond to Goethe's assessment of the greatest achievements in art, works of this kind in the American tradition remain "simply unaccommodating." (One may think of Wright's *Native Son* and the writings of Nathanael West in this regard.) Probing our sense of what constitutes the higher wisdom, bringing to light the unacknowledged wishes concealed within the wishes we express, works of this magnitude (again in Goethe's terms) "can, and should, please only *approximando*." As "aesthetic imperatives" rather than gestures of obedience, they are conceived in a way that continues to compel deep reflection, not simply a passing show of approval.

Making an American Culture

BY S.A. SPITZ

WHEN EDMUND WILSON died in 1972, a *New York Times* editorial writer observed that "if there is an American civilization, Edmund Wilson has helped us to discover it, and is himself an important part of it." The author of more than thirty books, Wilson exerted considerable influence on American culture for some five decades. The posthumous publication of his journals has perpetuated his life and personality. And where the work of most critics all too quickly fades after their deaths, "Wilson has grown in stature because of the strength of his prose, the continuing validity of his judgments about literature, and his ability to speak to a common reader about ideas, history, and politics," says Lewis M. Dabney, editor of the Viking *Portable Edmund Wilson*.



Farrar, Straus & Giroux

Edmund Wilson attempted to create a new American culture by adapting the Old World heritage to New World circumstances. This portrait was made in 1930.

With support from NEH, Dabney, now acting director of the American Heritage Center at the University of Wyoming where he teaches, is engaged in a comprehensive study of Wilson's life and work. To reconstruct Wilson's personal world, Dabney has reviewed materials from the Wilson archive in the Beinecke Library at Yale, including Wilson's correspondence with such leading literary figures as John Dos Passos and Vladimir Nabokov, and with the women in his life. Among those Dabney interviewed are Wilson's third wife, Mary McCarthy; his daughter Helen; and a number of old friends, including historian Arthur Schlesinger, Jr., and Russian literature specialist Helen Muchnic. The biography will be brought out in two volumes by Farrar, Straus, and Giroux, Wilson's publishers. *Edmund Wilson to 1940: Making an American Culture* is forthcoming within the next two years. *The Critic and the Age: Edmund Wilson, 1940 to 1972* will follow.

Wilson communicated his excitement about art and ideas to a wide audience, using a variety of literary forms. The lasting materials discussed in the first volume include his celebration of modernist literature in the twenties, his documentation of the dislocations of the Depression years, *To the Finland Station*, and the larger critical essays at the

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end of the thirties. This volume will explore the formative influences of Wilson's life: his family, his school and college years, and his experience from World War I to the Crash and the disillusioning Moscow show trials. Also covered will be Wilson's romantic liaisons, including his pursuit of poet Edna St. Vincent Millay and marriages to Mary Blair, Margaret Canby, and Mary McCarthy.

The second volume will cover the remainder of Wilson's life, which became more settled through his marriage to Elena Thornton. Wilson's important writing covered in this volume will be his autobiographical writing of the forties and fifties, his reviews and essays first published in the *New Yorker*, and *Patriotic Gore* (1962), an exploration of the characters and perspectives of Civil War-era Americans through their writings, which earned him Robert Lowell's sobriquet "our American Plutarch."

Wilson inherited a puritan ethic of hard work, probity, and service to society. With ancestral roots in the American colonial period, he was the only son of a successful and principled trial attorney. His father was subject to periodic depressions, and his mother was deaf, isolating the boy in his home, Dabney says, in a way that led him to seek fellowship with literature and ideas. He enjoyed the privileges of his class: security from material want; a trip to Europe at age thirteen, during which he recorded his observations in a journal that he published in old age; and a classical education at the Hill School and Princeton.

At Princeton, he read everything from Homer, Plato, and Dante to the latest English novels, while practicing for his future trade as a writer and critic. Influenced by his reading of Voltaire and Flaubert, the French critics Hippolyte Taine and Ernest Renan, and the historian Jules Michelet—as well as by his French professor Christian Gauss—Wilson formed a consciousness of himself as a historical critic and arbiter of taste. He became friends with F. Scott Fitzgerald, for whom he would later serve as a catalyst, admonishing and encouraging his friend through conversations and correspondence. His experience before World War I, Dabney says, prepared him to appreciate and promote the great literature of the twenties, from Proust and Joyce to Hemingway and Dos Passos.

Signature and photo courtesy of Vassar College Library

Mary McCarthy in the 1940s.

Wilson's privileged isolation from much of American society was abruptly broken by American entry into World War I. He participated not as an officer, as did others of his background, but rather as a private in the hospital corps, an experience that laid the basis for his Marxist sympathies in the Depression. In 1922, at the moment when the modernist movement was emerging after the war, Wilson launched his career by reviewing *Ulysses* and *The Waste Land*. As a spokesman for his generation of Americans, he could mediate between European models and the determination of the American novelists and poets of his generation to "make an American culture," as he put it. "Wilson believed that the challenge for Americans was to adapt the heritage of the Old World and create a culture out of our native materials and circumstances," says Dabney. That idea of a company of brilliant, lively Americans, striving for excellence in cultural accomplishment, he notes, has continued to attract people to the era of the twenties.

As an editor at *Vanity Fair* and then the *New Republic*, Wilson spent this decade writing about cultural events, from the music of Stravinsky to the magic of Houdini. In 1931, he solidified his growing reputation with *Axel's Castle*, an influential discussion of Proust, Joyce, Eliot, Yeats, Valéry, and Stein, whom he collectively dubbed Symbolists because of their shared values and techniques. In this book Wilson affirmed the artist as hero, pointing to the Symbolists' "new flexibility and freedom" of literary expression, even as he deplored their social disengagement, both in style and in theme. Imaginative brilliance could not substitute for participation in life and society, he insisted.

His own participation took the form of vivid reports on the collapse of American society in the thirties collected in *The American Earthquake*, a book which demonstrates that writing done from a radical, even revolutionary point of view can be lasting. Wilson's work of the thirties

had much in common with that of his friend Dos Passos, who was at first further to the left than he and became more conservative afterwards. *To the Finland Station*, written from 1934 to 1940, reflects the odyssey of the literary left in this era. "Completed after the Moscow trials," explains Dabney, "the book's heroic portraits of Marx and his revolutionary followers reach the non-Marxist conclusion that doctrine—and the 'realization' of revolutionary doctrine in Stalin's Russia—are ultimately less significant than the individual's acts as an essential force in culture and history. This characteristically American, Emersonian idea informed the portraiture of Wilson's later years, which became an affirmation of the man of letters as hero."

Through the turbulent decades of the twenties and thirties, as he strove to create order in his work, Wilson lived a physically and emotionally strenuous life of parties, drink, love affairs, and unhappy marriages. It was a life in the tradition of the Romantic artist rather than of the eighteenth-century Enlightenment, which he struggled to advance in his work. He had a brief breakdown in 1929 when he was in his mid-thirties. And the Wilson-McCarthy relationship from 1938 to 1945 was full of tension and drama. They were attracted to each other intellectually, with Wilson encouraging McCarthy to develop her writing talent, but their love could not survive their bitter quarreling. Wilson remained a bohemian, without money and a fixed residence until the success of *Memoirs of Hecate County* and his marriage to Elena Thornton in 1946.

"Wilson proved that one could be intensely engaged in life, as both a journalist and an activist, while applying standards derived from the old idea that art outlasts the people who produce it," Dabney says. He assumed the role of literary journalist as it had been exercised in eighteenth- and nineteenth-century Britain and France and practiced it very much in terms of America in the twenties and thirties. "Wilson was a representative American character," Dabney adds. "He worked very hard, applied the Protestant ethic to the tasks of the artist, and showed that you do not have to be superficial to address the general public about important issues. Nor do you have to use the specialized diction of coteries."

National Portrait Gallery, Smithsonian Institution

John Dos Passos, ca. 1935.

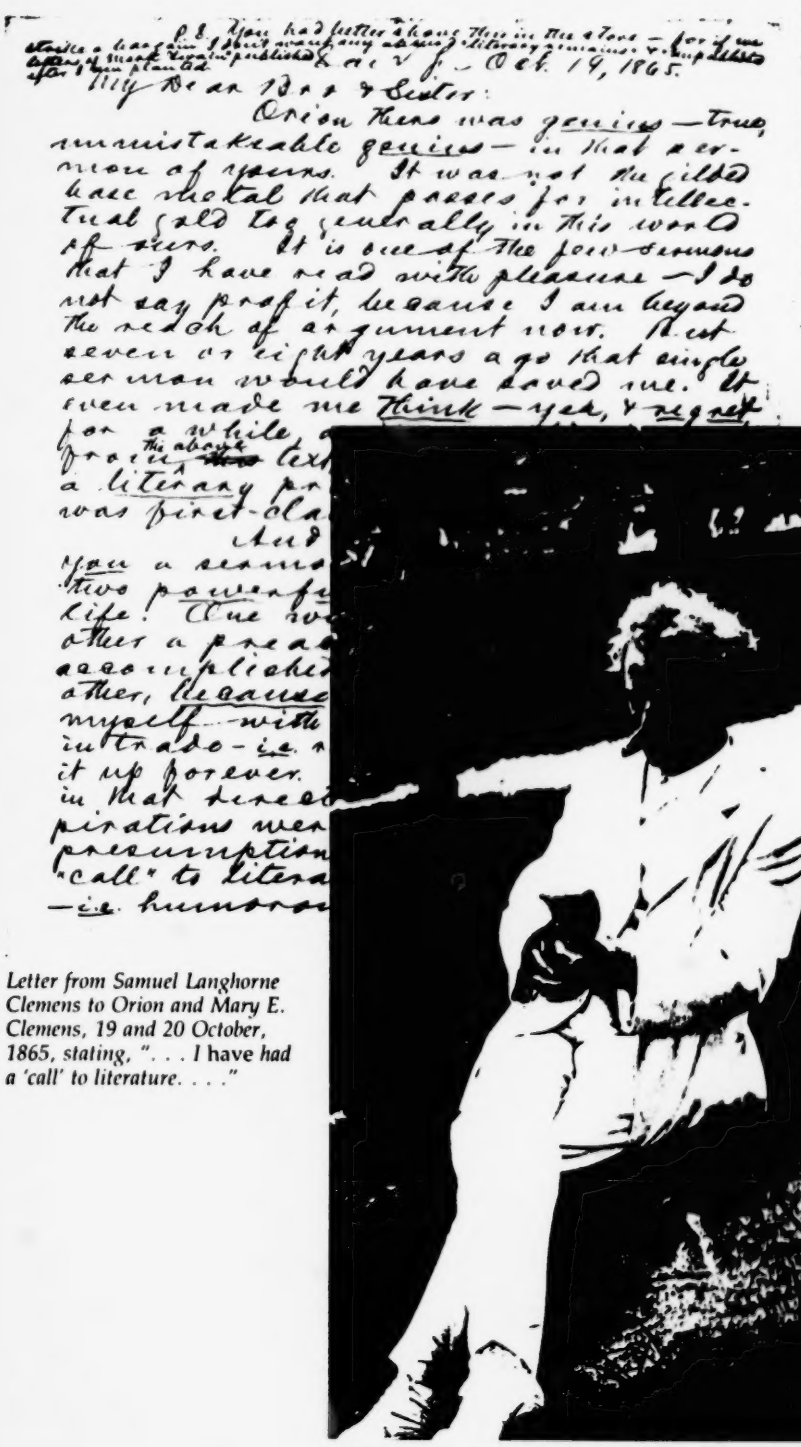
"Wilson's great service," says Dabney, "was to write about serious artistic values and the fate of contemporary culture limpidly and forcefully, without translating these issues down in order to reach an audience. He saw literature as the central consciousness of society and sought to reinforce this tradition through his work."

Dabney's study is more than a biography of one man. "I'm trying to present the intellectual life of Wilson's times in a biographical way," Dabney explains. Indirectly, he adds, the Wilson biography may shed light on issues that confront us today: "There no longer seems to be a common literary culture that binds educated Americans in shared assumptions. Wilson's own work, however, serves a vital function in connecting the culture of the post-World War II years to its roots in the American past and the humanistic tradition, as well as in the twenties and thirties. His example may help us find new ways of forwarding the standards of people who love books and ideas."

Wilson lived for and in his ideas, in a constant tension of seeming paradoxes. "He was a patriot but not a chauvinist, an eager critic of his country in the name of what ought to be," Dabney says. "He adhered to the standards derived from the old classical education without ever condoning the assumption that a democratic society was somehow doomed to be second-rate." One of Wilson's old friends, Dabney recalls, closed an interview about Wilson with these words: "The last thing that I want to say about Edmund is that he loved America and hoped by his work to make it better."

Through the Fellowships for College Teachers and Independent Scholars Program of the Division of Fellowships and Seminars, Lewis Dabney received $27,500 in outright funds in 1986 to complete "The Life and Work of Edmund Wilson."

Fathoming



Courtesy of Mark Twain Papers, The Bancroft Library

Letter from Samuel Langhorne Clemens to Orion and Mary E. Clemens, 19 and 20 October, 1865, stating, ". . . I have had a 'call' to literature. . . ."

Clemens had a lifelong fondness for cats. "Mama loves morals and papa loves cats" runs the epigram he attributed to his eleven-year-old daughter in 1883.

BY JOANNA BIGGAR

OF RUDYARD KIPLING, Mark Twain once said, "Between us we cover all knowledge. He knows all that can be known, and I know all the rest." The remark might almost serve as the motto of the Mark Twain Project, supported by NEH. Formed by the 1980 merger of the University of Iowa's *Works of Mark Twain* and the University of California's *Mark Twain Papers* (begun in 1961–62 at Iowa City and Berkeley), its ambition is to know all that can be known about Twain—and then know all the rest.

The purpose of the project is to publish a complete scholarly edition of Mark Twain called *The Mark Twain Papers and the Works of Mark Twain*, projected at seventy volumes. A secondary goal is to issue a reader's edition called the *Mark Twain Library* (seven of some twenty-five volumes have so far appeared), reproduced without scholarly apparatus from the *Papers and Works*. The *Library* volumes include the original illustrations by artists like E.W. Kemble, Frank T. Merrill, John Harley, and Daniel Beard, which were first—and often last—published by Twain himself. The *Library* already includes *Huckleberry Finn*, *Connecticut Yankee*, and *Tom Sawyer*.

The significance of this project for scholars and general readers alike, says Robert H. Hirst, general editor of the Mark Twain Project, lies in Twain's standing as one of the most widely read and profoundly characteristic American writers, both here and abroad. This edition provides, often for the first time, a readily available, accurate, and well-annotated source for everything that Twain ever wrote, including some

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Joanna Biggar is a freelance writer in the Washington, D.C., area.

Mark Twain

10,000 letters, nearly 30 books and pamphlets, and more than 4,000 separate pieces of journalism.

The first obligation for a comprehensive edition is to find the documents that survive. The second is to establish from those documents as accurate a text as possible. Neither obligation is simple to discharge, Hirst points out. The search for letters, for example, culminated in the project's *Union Catalog of Clemens Letters* (1986) and, earlier this year, *Mark Twain's Letters, Volume 1: 1853–1866*, the first of an estimated twenty such volumes. But even these comprehensive books, says Hirst, have resulted in the belated discovery of more letters than they catalogue or print.

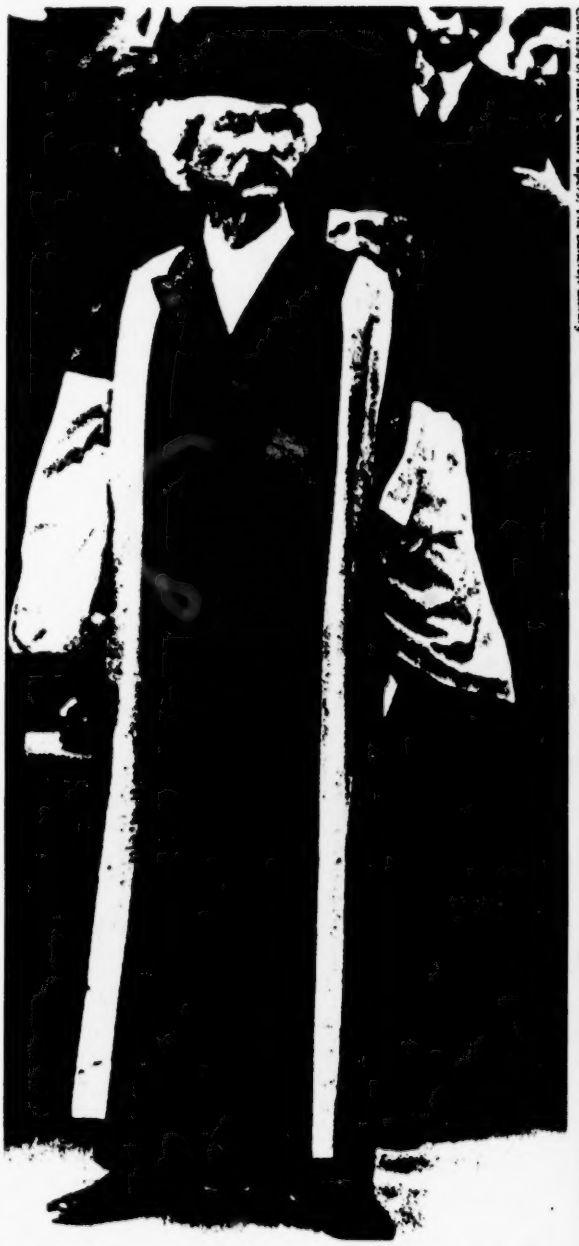
Establishing an accurate text is a matter so various and complex that it gets to the core of Mark Twain scholarship and to one of the reasons, in Hirst's view, for the merger of *Works* and *Papers*, which, after fifteen years of ambivalence, finally embraced a centralized and unified approach to editing all of Twain.

When the *Works of Mark Twain* and the *Mark Twain Papers* began almost thirty years ago, the projects' founders made assumptions that have since been overturned, Hirst explains. For example, editors of the *Works* assumed, on the basis of the published record, that Twain habitually treated first publication as the ultimate state. They learned, however, that he did revise his earlier work after first publication, often more than once.

The founders of the *Works* also assumed that some fifteen academic editors, with little relief from teaching and committee responsibilities, could complete an edition in five years by working from their home colleges and universities, making an occasional pilgrimage to Berkeley, and relying on some editorial guidelines and the Iowa Center for Textual Studies to carry out the "technical" aspects of editing, such as collation. But, says Hirst, this plan greatly underestimated the number, value, and complexity of surviving texts and original documents.

At Berkeley, where the *Papers* were begun under similar assumptions, editorial logistics differed in two crucial, if unintentional, ways, according to Hirst. First, the large archive of Twain's papers at Berkeley was gradually being supplemented by a secondary archive of photocopies drawn from institutions and collectors around the world. And second, graduate students (Hirst among them) were being hired by Frederick Anderson, series editor of the *Papers*, to assist the academic editors in what was then thought of as the routine drudgery of the editorial process. Both the archive and these graduate students, Hirst says, proved more valuable than anyone then foresaw.

Through the drudgery of transcription, dating, collation, and fact checking, these young professionals consistently turned the routine editorial process into one of genuine discovery. By 1972 they had assumed responsibility for most of the editorial labor on the *Papers* and for establishing the texts of the *Works*. At that point both editions were supported by NEH through the Center for Editions of American Authors. But the basic editorial approach of the two projects remained fundamentally different. "The Berkeley editors discovered that establishing the texts required intensive literary and historical research, both in the files at Berkeley and elsewhere," says Hirst. "Their effort to answer such editorial questions as when and how texts were changed turned up



Courtesy of Mark Twain Papers, The Bancroft Library

In 1907 Clemens received the honorary doctorate of letters degree from Oxford University. He subsequently seized every occasion for wearing his academic regalia.

vital and unsuspected documentation about the texts' composition."

Hundreds of new documents were discovered during this process. These documents, of interest to the *Works* editors, also provided essential annotation for the letters, the autobiography, and other documents intended for the *Papers*. Hirst emphasizes that the trail of lost evidence could hardly have been discovered without continuous access to Mark Twain's correspondence, and to many other documents in the *Papers* long known but not understood until their function in Twain's publications was identified. In addition, a basic disagreement existed between Iowa and Berkeley about how, and even whether, to apply modern copy-text theory to Twain.

With the death in 1979 of Frederick Anderson, by then series editor for both the *Works* and the *Papers*, Hirst returned to Berkeley from a teaching position at UCLA to head the incipient merger. There he has presided over a group of Twain loyalists, many of them from the original core of graduate students, while also enlisting the participation of those academic editors who had not lost hope in seeing the edition eventually completed.

The Berkeley group eventually completed the search for letters and still continues to find other documents. The group has invented new editorial methods and strategies to cope with Mark Twain's literary manuscripts and, most recently, his letters, says Hirst. It began the *Mark Twain Library* in 1982, at least in part to meet the needs of general readers, even as the *Papers and Works* addressed itself more thoroughly than before to the needs of scholars.

In *Letters, Volume 1*, where Clemens' vigorous narrative style intimates the later voice of Mark Twain, readers have the most direct access possible to the man behind the legend. These letters, which Clemens wrote between the ages of seventeen and thirty-one, trace his life from Hannibal, Missouri, to New York and Philadelphia, where he worked briefly as a printer; then to the Mississippi River, where he became a pilot; and then to Nevada Territory and California, where, failing to "strike it rich" as a miner, he did so as a journalist calling himself "Mark Twain."

Courtesy of Mark Twain Papers, The Bancroft Library

Clemens's secretary Isabel Lyon took this photograph in 1907 with Dorothy Quick, one of the surrogate granddaughters he referred to as his "angelfish."

Twain eventually immortalized some of his early life in *Roughing It*. But *Letters, Volume 1*, with its notes, photographs, maps, genealogy, facsimiles of original letters, and comprehensive transcriptions (with even deleted words deciphered) is more revealing. The facts in this volume, assembled for the first time, provide a more reliable and more comprehensive basis for understanding what Twain did with those facts when he retold them in *Roughing It* and *Life on the Mississippi*.

For example, in chapter 41 of *Roughing It*, Twain tells the story of how he was a "millionaire" for several days when he and his partner owned in, but soon lost, the "blind lead" in the Wild West mine. "It reads like a wild fancy sketch," he wrote, "but the evidence of many witnesses, and likewise that of the official records of Esmeralda District, is easily obtainable in proof that it is a true history."

In 1972, eight years before the Berkeley-Iowa merger, *Roughing It* had become the first volume published in the *Works*. Its editors, finding no evidence in Clemens' letters or in various histories and records of Esmeralda County to substantiate the story of the blind lead in the Wild West mine, then dismissed Mark Twain's assertion as little more than literary wish-fulfillment.

But in 1988, the editors of *Letters, Volume 1*, "find for the defendant." By drawing on just those "various histories and records" to which Twain referred the reader more than 100 years ago, they not only confirmed Twain's story but established that he told part of it in his letters, long before he wrote *Roughing It*.

Another example: in a letter to his brother and sister-in-law on October 19–20, 1865, Twain gave an account of what modern psychology might call an "identity crisis."

University of California Press

One of E.W. Kemble's first-edition illustrations for Adventures of Huckleberry Finn.

I never had but two powerful ambitions in my life. One was to be a pilot, & the other a preacher of the gospel. I accomplished the one & failed in the other, because I could not supply myself with the necessary stock in trade—*i.e.* religion. I have given it up forever. I never had a "call" in that direction, anyhow, & my aspirations were the very ecstacy of presumption. But I *have* had a "call" to literature, of a low order—*i.e.* humorous. It is nothing to be proud of, but it is my strongest suit. . . .

Clemens concluded the letter with a passing allusion to suicide: "If I do not get out of debt in three months,—pistols or poison for one—exit me. [There's a text for a sermon on Self-Murder—Proceed.]"

Was this a genuine personal crisis, or was Clemens merely posturing? The editors answer that question by including in the notes some Clemens marginalia in which, forty-four years later in 1909, he recalls this period: "I put a pistol to my head but wasn't man enough to pull the trigger. Many times I have been sorry I did not succeed, but I was never ashamed of having tried."

This connection between two distant documents would not have been possible, Hirst stresses, had the editors been obliged to concentrate on editing exclusively either the *Papers* or the *Works*, or had they not had continuous access to and intimate familiarity with as complete as possible an archive of both. And yet, says Hirst, it is through just such insights and clarifications that our common understanding of Mark Twain, our ability to read and understand what he wrote, are certain to be permanently changed by *The Mark Twain Papers and the Works of Mark Twain.*

In 1986 Robert Hirst received $200,000 in outright funds and $350,000 in matching funds for "The Mark Twain Project" from the Editions category of the Division of Research Programs.

MARK TWAIN PROJECT PUBLICATIONS:

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Letters to His Publishers, 1867–1894, Hamlin Hill, ed., 1967.

Satires & Burlesques, Franklin R. Rogers, ed., 1967.

Which Was the Dream? and Other Symbolic Writings of the Later Years, John S. Tuckey, ed., 1967.

Hannibal, Huck & Tom, Walter Blair, ed., 1969.

Mysterious Stranger Manuscripts, William M. Gibson, ed., 1969.

Correspondence with Henry Huttleston Rogers, 1893–1909, Lewis Leary, ed., 1969.

Fables of Man, John S. Tuckey, Kenneth M. Sanderson, and Bernard L. Stein, eds., 1972.

Notebooks & Journals, Volume I (1855–1873), Frederick Anderson, Michael B. Frank, Kenneth M. Sanderson, eds., 1975.

Notebooks & Journals, Volume II (1877–1883), Frederick Anderson, Lin Salamo, Bernard L. Stein, eds., 1975.

Notebooks & Journals, Volume III (1883–1891), Robert Pack Browning, Michael B. Frank, Lin Salamo, eds., 1979.

Letters, Volume 1: 1853–1866, Edgar Marquess Branch, Michael B. Frank, Kenneth M. Sanderson, eds., 1988.

The Works of Mark Twain

Roughing It, Franklin R. Rogers, Paul Baender, eds., 1972.

What Is Man? and Other Philosophical Writings. Paul Baender, ed., 1973.

A Connecticut Yankee in King Arthur's Court, Bernard L. Stein, ed., 1979.

Early Tales & Sketches, Volume 1 (1851–1864), Edgar Marquess Branch, Robert H. Hirst, Harriet Elinor Smith, eds., 1979.

The Prince and the Pauper, Victor Fischer, Lin Salamo, eds., 1979.

The Adventures of Tom Sawyer; Tom Sawyer Abroad; Tom Sawyer, Detective, John C. Gerber, Paul Baender, Terry Firkins, eds., 1980.

Early Tales & Sketches, Volume 2 (1864–1865), Edgar Marquess Branch, Robert H. Hirst, Harriet Elinor Smith, eds., 1981.

Adventures of Huckleberry Finn, Walter Blair, Victor Fischer, Dahlia Armon, Harriet Elinor Smith, eds., 1988.

The Mark Twain Library

No. 44, The Mysterious Stranger, John S. Tuckey, William M. Gibson, eds., 1982.

The Adventures of Tom Sawyer, John C. Gerber, Paul Baender, eds., 1982.

Tom Sawyer Abroad/Tom Sawyer, Detective, John C. Gerber, Terry Firkins, eds., 1982.

The Prince and the Pauper, Victor Fischer, Michael B. Frank, eds., 1983.

A Connecticut Yankee in King Arthur's Court, Bernard L. Stein, ed., 1983.

Adventures of Huckleberry Finn, Walter Blair, Victor Fischer, eds., 1985.

Huck Finn and Tom Sawyer among the Indians, and Other Unfinished Stories, Dahlia Armon, Walter Blair, Paul Baender, William M. Gibson, and Franklin R. Rogers, eds., 1988.

Other Mark Twain Project Publications

The Devil's Race-Track: Mark Twain's Great Dark Writings/The Best from "Which was the Dream?" and *"Fables of Man,"* John S. Tuckey, ed., 1980.

Union Catalog of Clemens Letters, Paul Machlis, ed., 1986.

The Fig Tree's Lessons

Special Collections, University of Maryland College Park Libraries

Katherine Anne Porter's "The Fig Tree" was first published in a group of stories, The Old Order, *about an extended family. The child Miranda is the protagonist in many of these stories.*

BY KRISTEN HALL

When the little chickens all ran to their mother under Miranda's fig tree, one little chicken did not move. He was spread out on his side with his eyes shut and his mouth open. He was yellow fur in spots and pinfeathers in spots, and the rest of him was naked and sunburned. "Lazy," said Miranda, poking him with her toe. Then she saw that he was dead.

WITH THESE WORDS from her short story "The Fig Tree," written in 1929, Katherine Anne Porter plunges her readers into the consciousness of a sensitive little girl troubled by her awareness of death—an awareness intensified by the failure of her father and grandmother to come to terms with her mother's death. Yet beneath the story line of a young child's confusion and fear about death lies an even deeper level of thematic complexity: the child's intimations of the fading traditions of the old South.

With support from NEH, Patricia Perini and Calvin Skaggs coproduced a one-hour dramatization of Porter's story for the 1987 season premiere of *Wonderworks*, a children's television series, aired nationally on PBS. Perini, senior vice president of programming for Dallas public station KERA-TV, was the project director; Skaggs, president of Lumiere Productions, Inc. in New York, directed the filming of the story.

Because "The Fig Tree" was not written expressly for children, Skaggs and Perini consulted with Aimée Dorr, an expert in children's television, to make the story accessible to an audience of eight- to twelve-year-old children. To tap the sense of wonder at this age level and to foster questions and discussion in a family setting, Perini found that programs based on adult literature are preferable to those based on literature written exclusively for children. Children's literature, says Perini, often presents a romanticized vision of the child's world and tends to offer pat explanations of complex human experiences. Film dramatizations increase children's appreciation of great literature, she continues, by "presenting the same feelings found in popular novels and short stories, except expressed in a more literary fashion."

The story takes place in central Texas in the early twentieth century. When Miranda, the young protagonist, finds the dead chick and buries it in the family's fig grove, she has still not recovered from the loss of her mother several years earlier, for neither her father nor her grandmother has given appropriate consideration to her grief. Miranda's grandmother, attentive only to the customs by which dignified people should comport themselves rather than to the emotions surrounding the death of a loved one, had simply insisted on a proper burial ceremony. A product of the old southern order with its emphasis on keeping up appearances by maintaining outward social conventions, the grandmother is a powerful force for emotional repression rather than emotional liberation.

Miranda heeds her grandmother's injunctions about doing things "the right way." But just as she places a final ceremonial fig on the chick's grave, she hears a "weep weep" sound emanating, she mistakenly believes, from the ground where she buried the chick. At the moment Miranda concludes that she might have buried the chick alive, her family, packed and impatient to leave on the annual journey to the family's farm in the country, calls her away. Guilt-stricken, Miranda obeys, abandon-

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Kristen Hall is on the staff of the NEH Office of Publications and Public Affairs.

ing the chick with profound reluctance. Somehow, doing things "the right way" does not bring her peace of mind.

On the journey, Miranda's father and grandmother respond to Miranda's outburst of tears with annoyance. "On a mythic, ritual, and cultural level," says Skaggs, "death is something horrible that the family cannot talk about openly, cannot deal with." Miranda, however, desperately needs to break through her family's conspiracy of silence, to have her anxieties about death addressed in a straightforward manner.

At the farm, Miranda is caught between her grandmother and her great aunt Eliza, who abhors the grandmother's tradition-bound observance of formality. By witnessing the tension between her grandmother and great aunt, Miranda learns that the adult world is not defined by any single code of conduct. She senses, in fact, that her grandmother seeks order through memory and family myth, while her great aunt seeks intellectual adventure in exploration of the natural world.

The story reaches its climax when Miranda hears the same plaintive crying that she heard at the grave of the chick, and Eliza explains that the haunting sound is made by tree frogs. Under Eliza's influence, Miranda discovers the wonders of nature, and her anxieties are resolved with a new-found sense that the coming and going of life is one of nature's inherent rhythms.

"It is a happy ending," says Skaggs. "Instead of dealing at the level of myth and ritual, which the grandmother represents, Miranda learns to grasp, understand, and wonder at nature. Children need to know that it is all right to be afraid or worried about death, especially in the twentieth century when they are surrounded by the consciousness of death yet robbed of its reality. Children are quite conscious of wars and other disasters. They know that death occurs, yet they very seldom see anybody die in their homes the way nineteenth-century children did."

The translation of Porter's story to film was encumbered by the topic itself—a difficult one for all ages, not only for children. "This was an exceptional film for the *Wonderworks* series," states Perini, "because it presented a deep theme—death—whereas other programs in the series focused primarily on children reaching goals." The resulting film adaptation presented the salient features of "The Fig Tree" with adjustments for comprehension and clarity.

When adapting literature for film, says Skaggs, a director must rework the original story into a dramatic script. For example, in the written story, Porter assumes the omniscient perspective to convey Miranda's confusion about death. Film, however, necessarily requires a different approach. Since a character's inner life cannot be directly presented on film, Skaggs and script writer Stephanie Keys maintained dramatic continuity by incorporating episodes from two other Miranda stories by Porter—"The Journey" and "The Source"—and by interpolating scenes not in the original story to advance the plot and to delineate Miranda's character more fully.

One key interpolated scene, Skaggs points out, is Miranda's imprisonment in a root cellar by her brother and sister as the children play. Terror wells up in her, as the experience of being enclosed underground reminds her of her "premature" burial of the chick and triggers the crying sound of the chick in her vivid imagination. Although writer Keys invented this scene for the filmed version of the story, such dramatic license is necessary to portray Miranda's inner world in a visually concrete way, Skaggs explains.

The film dramatization of Porter's "The Fig Tree" attempts to avoid the tendency in children's television programming to simplify profound human experiences. By portraying the encounter of a young girl with death and loss, the film aims to evoke the questing spirit in children and an appreciation of children's sensibilities by adults, the bond that unites Miranda and Great Aunt Eliza as they marvel together at the view seen through Eliza's telescope of "other worlds, a million other worlds."

In 1987, Patricia Perini of North Texas Public Broadcasting received $251,763 in outright funds for "Katherine Anne Porter's The Fig Tree*" from the Humanities Projects in Media Program of the Division of General Programs.*

Photographs by Diane Newcomb, courtesy of KERA 13

Theresa Wright (left) portrays Miranda's grandmother, who acts as a powerful force for emotional repression in the story. The story, which takes place in central Texas in the early twentieth century, was filmed on location in Waxahachie and Kaufman. Above, the young heroine of "The Fig Tree," Miranda, is portrayed by Karron Graves. Miranda is torn between her grandmother's insistence on tradition and formality and her great-aunt's questioning turn of mind.

Stringing Lariats

A literary history
García Rodríguez
to Joan Didion in

BY CAROLINE TA

LIKE ANY MAGICAL, mythical place, the West has its gods and demigods, its legends and songs, its heroes, villains, and ordinary people. The lanky, laconic lawman with lightning draw and deadly aim keeps company with discoverers and explorers, grim and determined pioneer families, greed-crazed gold miners, gallant soldiers, hard-boiled detectives, desperate, dirt-poor farmers, and loners of all types who find in the urban sprawl of a city like Los Angeles a wasteland as featureless and forbidding as the salt flats of Utah.

Never before have the West's chroniclers been collected into one volume, sorted into genres, resorted into regions, discussed, interpreted, indexed, and listed in chronological order. *A Literary History of the American West* (Texas Christian University Press, 1987), sponsored by the Western Literature Association, is the first comprehensive attempt to treat the development of the West as a literary region.

In 1979, with support from NEH, the association and its editor-in-chief J. Golden Taylor (1912–1982) undertook to bring together in one volume the oral and written literature of the continent that lay to the west of Plymouth and Jamestown—from one perspective, the frontier of civilization and from another, the land in which further retreat from Anglo invaders ended in a massacre at Wounded Knee.

Organizing the 1,400-page compendium presented a series of challenges to the editors, who planned to include a vast amount of material representing different regions and historical periods and encompassing a wide range of genres and literary methods—written or spoken—often in languages other than English. The compromises they made are revealed in the volume's three-part arrangement. Part One gives a chronological development to 1960 of various genres—folklore, adventure tales, short fiction, novels, poetry, plays. Because so many western writers wrote about one distinctive area, Part Two is organized by subregions of the West. Part Three covers ethnic expressions of native Americans, Hispanics, Asian Americans, and others, and concludes with a section devoted to recent trends (since 1960) in fiction, poetry, drama, and criticism.

What constitutes western literature? In his preface, Max Westbrook points out that definitions of *western*, "in terms of geography, themes, subject matter, or the residence of the authors, have all proved unsatisfactory; and attempts to discover a distinctively western style or vision, while rewarding, are not definitive."

Any frontier literature of America—that which arises from the meeting of an expanding Euro-American civilization with either the wilderness or with the Indians—should be considered in some sense western, says Thomas Lyon of Utah State University, who as senior editor of the volume completed the project launched by J. Golden Taylor. "James Fenimore Cooper is mentioned often," he points out, "yet, four of his five Leatherstocking stories take place essentially in New York State. A lot of people consider that to be western."

Lyon recalls several "arguments" among members of the Western Literature Association in the early stages about whether to define western literature as essentially frontier literature. Some argued that if one did that, the

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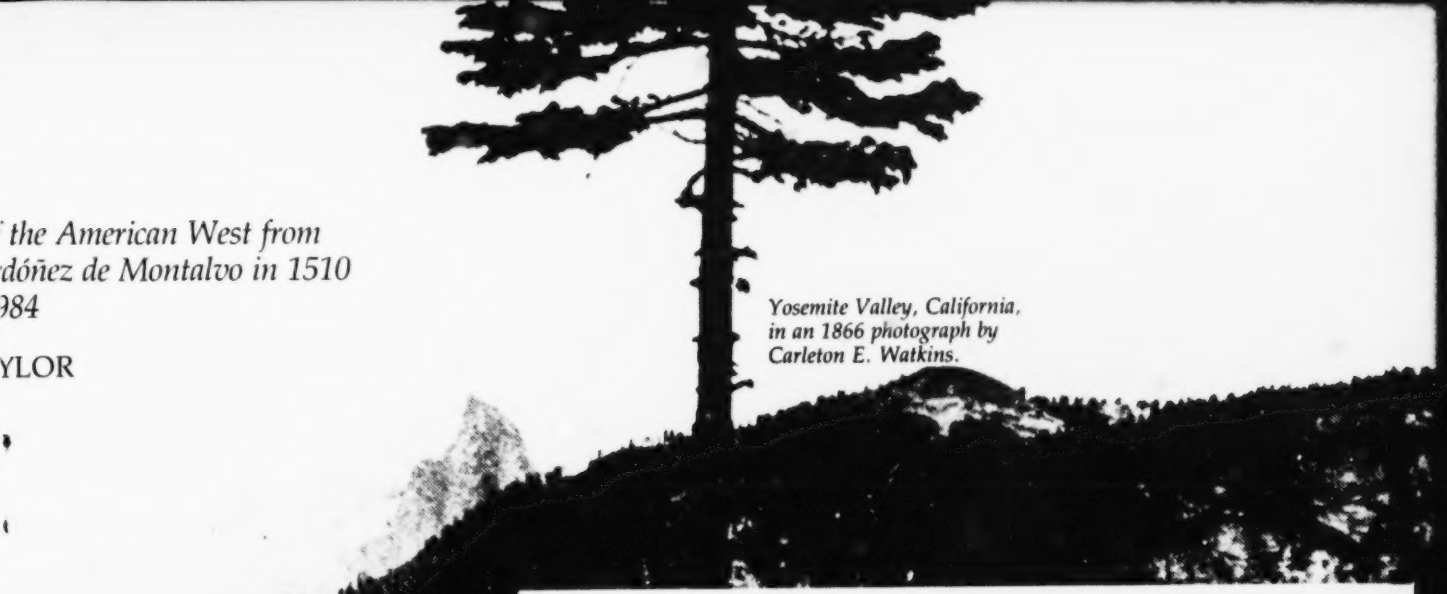
Caroline Taylor is the editor of Humanities.

the American West from
dóñez de Montalvo in 1510
984

YLOR



Yosemite Valley, California, in an 1866 photograph by Carleton E. Watkins.

volume would have to extend as far back as 1610 and include Captain John Smith and the general history of Virginia as western. "In some sense it is," says Lyon, "but I think it is evident that what we ended with is a compromise between geography and the chronological frontier. Most of the emphasis is on the interior, semi-arid, nonurban part of the West although we have a whole section on the Midwest, which is not semi-arid."

Nevertheless, there are still disagreements. "Every time the association meets," says Lyon, "we discuss exactly what to say the canon is made up of." To those who think it should be limited to literature of the period 1822–1890—the classic West beginning with the fur trappers and mountain men and ending with the official closing of the frontier by the U.S. Census Bureau in 1890—Lyon warns that such a narrow definition would rule out a great many twentieth-century writers.

In selecting what to include in the volume, one major decision faced by the editors was how much discussion to devote to the popular novel or the so-called formula Western. "We did include some," adds Lyon. "There are chapters and references on the popular Westerns of Zane Grey and the late Louis L'Amour, but our major emphasis was on what most people in western literature studies call 'serious' western literature—writing that attempts to be significant, complex, subtle, nonformulaic."

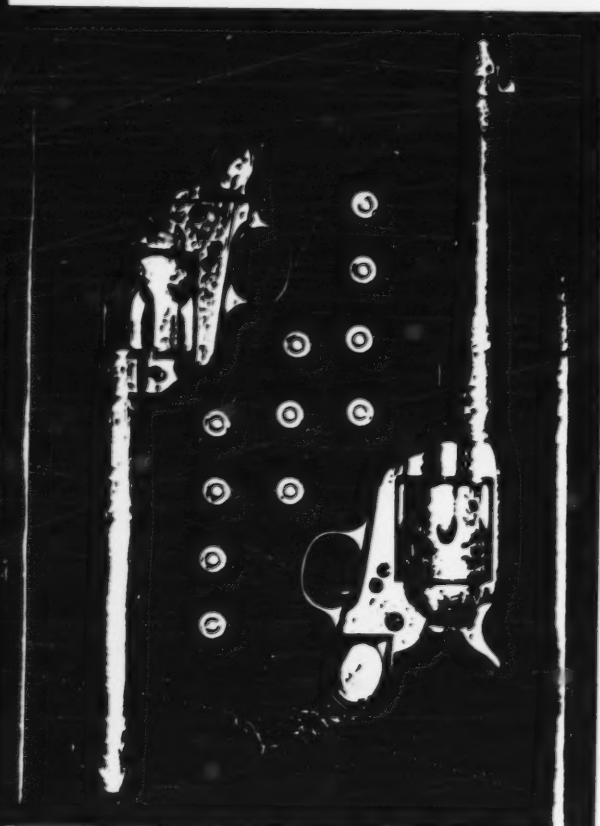
According to Lyon, most of the editors and contributors to *A Literary History of the American West* believe that it is important to keep the idea of regional literature alive:

> If I could draw a generalization out of these eighty-odd chapters, it would be that of the post-frontier, examining, self-conscious attitude of serious western literature—that is high-quality belletristic western literature—which is distinguished by stepping aside from or stepping beyond stereotypes, mythologies, dime novel heroics, and so forth. There is an emphasis on recognizing limits, on recognizing that the expansiveness and exercise of individual will associated with freedom in the era of the frontier need to be examined. A factor of cultural maturity is reflected in this post-frontier literature; whereas the shoot-em-up style continues to be an assertion of "freedom from," if you will, perfect individual will, and absolute mobility characteristic of the era of expansion. Some have gone so far as to see this recognition of limits and the consequent development of a non-expansive view of the world as a major contribution to world literature.

The book reveals a decisive watershed in western regional literature with the popular, frontier-bound novel on one side and post-frontier fiction on the other. Lyon recalls the words of Walter Prescott Webb: "The end of an age is always touched with sadness for those who lived it and those who love it. That sadness is usually attended with much knowledge, some wisdom, and a sort of jaded sophistication. Neither knowledge nor wisdom brings happiness; more often they bring disillusionment." However, Lyon points out, "there are a number of western writers, Wallace Stegner, for example, who find positive value in recognizing limits and taking a nonfrontier attitude toward the world."

Stegner's career as novelist, storyteller, educator, editor, conservationist, and "dean of western writers" is described by Joseph Flora in the section on "The Rocky Mountains." A contributor himself, Stegner warns against the temptation to escape into the Old West, rather than examining it for what it can illuminate about the New West:

Courtesy of University of Nebraska-Lincoln



The Buffalo Bill Historical Center, Cody, Wyoming

Two images of the mythical and real American West. Above, **Buffalo Throwing the Hunter,** *bronze, by William de la Montagne Cary (1840–1922), and below, two Colt single-action army revolvers, gold-plated and engraved, ca. 1890, with eleven brass-cased cartridges.*

In the old days we used to tie a string of lariats from house to barn so as to make it from shelter to responsibility and back again. With personal, family, and cultural chores to do, I think we had better rig up such a line between past and present.

Stegner's essay on Bernard De Voto recounts the life and work of the novelist/historian/critic whose strong ideas and angry opinions defied labeling under the existing ideologies of the time. In response to a complaint from Edmund Wilson that he had no "articulated ideas," De Voto set forth his position in a *Saturday Review* editorial in February 1937:

> I early acquired a notion that all gospels were false and all my experience since then has confirmed it . . . I distrust absolutes. Rather, I long ago passed from distrust of them to opposition. And with them let me include prophecy, simplification, generalization, abstract logic, and especially the habit of mind which consults theory first and experience only afterward.

No literary history of the west would be complete without DeVoto's *Journals of Lewis and Clark,* which contributor James Maguire of Boise State University compared in importance to William Bradford's *Of Plymouth Plantation* as a fundamental source of the western tradition in its documentation of the discoveries made by the two explorers on their momentous expedition.

In the western experience, exploration is followed inevitably by settlement. The experiences of those who left civilization behind to put down roots on the vast and lonely prairies are evoked by Willa Cather. John Murphy of Brigham Young University describes a writer whose stories grew from a personal sense of cultural starvation after moving at age nine from her home in Winchester, Virginia, to the tiny Nebraska town of Red Cloud. Her characters' strong attachment to the land is nourished by their own uprootedness. In *My Antonia,* Murphy points out, Cather chose to symbolize the pioneer West through an immigrant girl with an illegitimate baby, as an alternative to the usual mountain men, gunfighters, and cowboys.

Cowboys figure prominently in the plays of Sam Shepard, who has been called "our most interesting and exciting American playwright." In his essay on Shepard, Mark Busby of Texas A&M University writes, "many of Shepard's characters wish to reembody the cowboy figure, but the fragmented world in which they live offers little possibility of satisfaction. The cowboy is out of place in this world. . . ." In Shepard's plays, that world has a decidedly modern skew, blending fantasy and reality in a search for something solid to supersede the West's most enduring stereotype.

An early practitioner of the style that has come to be known as magical realism—a technique often identified with Latin American writers like Mario Vargas Llosa, Gabriel García Marquez, and Carlos Fuentes—was the "inevitably misunderstood or belittled" William Saroyan. In his essay on Saroyan, Gerald Haslam describes a writer who never quite came to grips with the early death of his father and who suffered from his adversarial relationships with critics. Haslam writes that despite his early fall from grace with the literary establishment, Saroyan kept his sense of humor. Shortly before his death, he called the Associated Press with one final message: "Everybody has got to die, but I have always believed an exception would be made in my case. Now what?"

Separate chapters are also devoted to such major writers as Mark Twain, Mary Hunter Austin, Frank Norris, Jack London, Robinson Jeffers, John Steinbeck, Jack Kerouac, J. Frank Dobie, Katherine Anne Porter, William Eastlake, Larry McMurtry, Mari Sandoz, and A.B. Guthrie, Jr.

"We'd like to think this is going to be a basic reference text," Lyon says. "The bibliographies in particular are complete and accurate. We tried to reach outside literature to some degree to history and historiography to make it a little more accessible. Of course, it is also a handy, one-volume survey of important writers that names those who at least some people think are the important writers of the region. At the very least, it's a beginning, and people can take off from there and argue who was left out."

According to Lyon, plans for a supplementary issue lie far in the future. The more than four centuries covered by the present volume provide a starting point for discussion of the tendency, especially in popular Westerns, to see the Old West as an escape from a new West, one that is settled, defined, and, some think, defiled by pioneers who destroyed the prairies in order to tame a wilderness. By exploring the literature of both the old and the new West, the book strings a lariat between the limitless frontier of the past and the world that has replaced it.

In 1979 the Western Literature Association was awarded $36,830 through the State, Local, and Regional History category of the Division of Research Programs for preparation of A Literary History of the American West.

Saul Bellow in 1977 with copies of Humboldt's Gift.

Bellow's New World Babylon

BY ELLEN PIFER

EVER SINCE JAMES JOYCE explored Dublin city life in *Ulysses*, many novelists have given up the traditional task of relating the individual's life to the social environment. As successors to the great modernist writers, including Beckett, Borges, Calvino, and Nabokov, they have withdrawn from the social arena to ponder the human being in his linguistic and metaphysical isolation. In recent years, postmodernists such as Barthelme, Pynchon, Barth, Coover, and Heller, have responded to the increasingly chaotic and rootless conditions of American life by evoking surreal or absurdist landscapes rather than the quotidian.

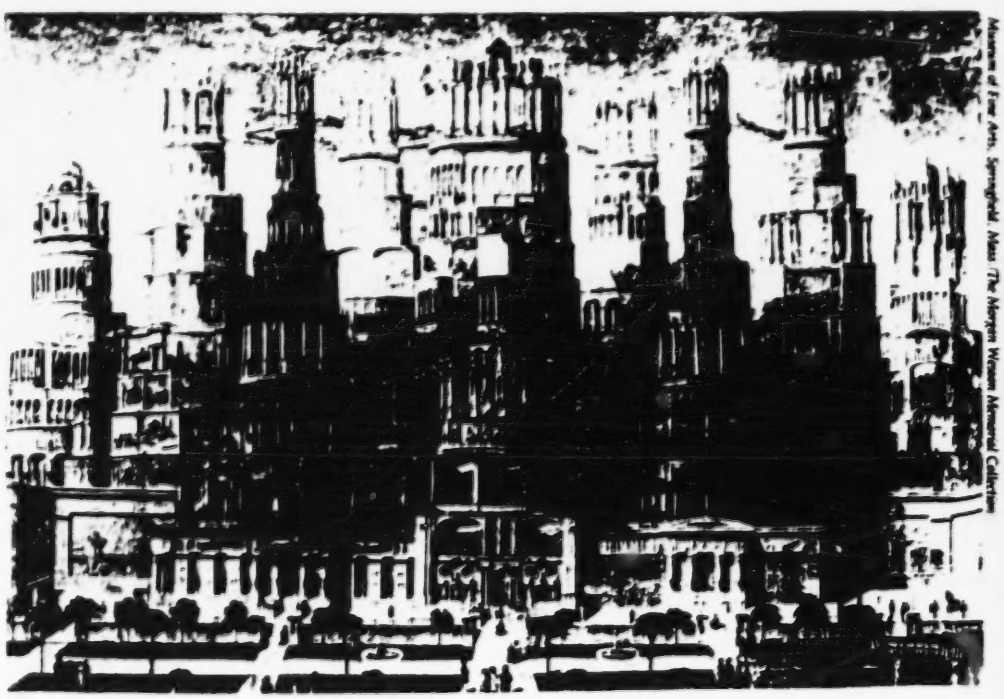
Saul Bellow, awarded the Nobel Prize for Literature in 1976, creates landscapes of a different order. In a literary career spanning nearly half a century, Bellow has placed the urban metropolis—primarily his adopted city Chicago, but also New York, and more recently, Bucharest—at the heart of his fiction. The cityscape looms even when a Bellow hero, like the protagonist of *Herzog*, spends endless hours flat on his back in a tiny apartment, reviewing past mistakes and licking new wounds. With its jostling traffic, blistering pavements, abrasive and abortive human contacts, the modern metropolis provides the setting through which Herzog's restless mind tirelessly travels, trying one mental route after another as he ponders the meaning of contemporary life.

Artur Sammler, the elderly protagonist of *Mr. Sammler's Planet*, is one of Bellow's most energetic pedestrians. Despite his seventy-plus years, Sammler covers an enormous amount of territory as he journeys, mostly on foot, through the streets of New York City. The sidewalk crowds, in all their eclectic variety and theatrical display, have a great deal to tell Sammler about contemporary America. And everywhere urban blight speaks to him of moral disorder and decay:

> Most outdoor telephones were smashed, crippled. [The booths] were urinals, also. New York was getting worse than Naples or Salonika. It was like an Asian, an African town, from this standpoint. The opulent sections of the city were not immune. You opened a jeweled door into degradation, from hypercivilized Byzantine luxury straight into the state of nature, the barbarous world of color erupting from beneath. It might well be barbarous on either side of the jeweled door.

Bellow's rendering of the urban environment depicts a specific locale but also evokes a universal condition. In the novelist's view, metropolitan life is the central phenomenon of Western culture in its late twentieth-century phase. "Here you might see," as Sammler observes, "the soul of America at grips with historical problems, struggling with certain impossibilities."

At the same time that it exposes



Museum of Fine Arts, Springfield, Mass. The Morgan Wesson Memorial Collection

HISTORICAL MONUMENT OF THE AMERICAN REPUBLIC.

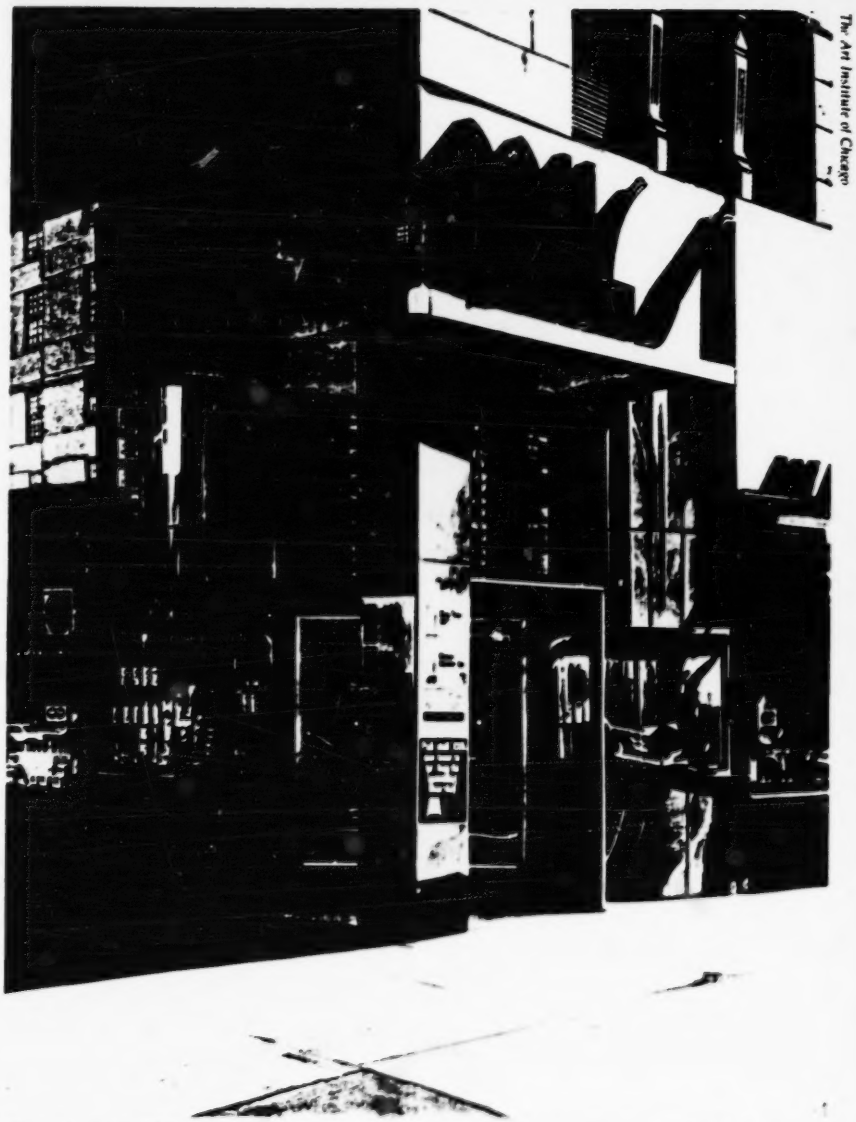
Erastus Salisbury Field's canvas, Historical Monument of the American Republic, *ca. 1870s, uses Babel-like towers to commemorate the U.S. centennial. Bellow's Augie March found "not a single Tower of Babel plotted in common, but hundreds of thousands of separate beginnings, the length and breadth of America."*

Ellen Pifer is associate professor of English and comparative literature at the University of Delaware. She is currently completing a book on Bellow's fiction, Saul Bellow Against the Grain.

the soul of America at a particular moment in history, the city landscape, in its Byzantine luxury and degradation, rehearses anew human waywardness and barbarous corruption. In Bellow's rendering, the contemporary metropolis proves both timely and timeless. Engraved by modern history, the landscape is inscribed as well with apocalyptic portents. "Having failed to create a spiritual life of its own, investing everything in material expansion," America, the novelist warns, "face[s] disaster."

As early as *The Adventures of Augie March* (1953), Bellow exposes the metropolis as both the product of America's worship of material power and the testimony of misplaced faith. Such confusion, he suggests, is at least as old as the biblical architects of Babel, who mistook physical elevation for spiritual ascendancy. Nowadays the ambitious city builders set out to create, in the words of Augie March, "not a single Tower of Babel plotted in common, but hundreds of thousands of separate beginnings, the length and breadth of America." These myriad plans and projections betray, for all their innovation, the same old confusion. Like the Tower of Babel, the constructions lead nowhere; and meanwhile, says Augie, "nothing genuine is allowed to appear, and nobody knows what's real."

Recalling the long history of humankind's blindness and suffering, Bellow places the modern metropolis in biblical as well as ancient history. Augie March's Chicago recalls not only Naples or Salonika but ancient Babel or Babylon. The American city's imperial size and wealth foster the illusion of permanence; yet as Bellow envisions it, the mighty metropolis is an empire on the verge of dissolution. "Around was Chicago," Bellow writes, commencing his evocation of the city in *Augie March*: "In its repetition it exhausted your imagination of details and units, more units than the cells of the brain and the bricks of Babel. The Ezekiel caldron of wrath, stoked with bones. In time the caldron too would melt. A mysterious tremor, dust, vapor, emanation of stupendous effort traveled with the air." Fostered by worldly ambition and the relentless drive for material expansion, Chicago rehearses in contemporary form the age-old spectacle of human folly.



The Art Institute of Chicago

Drugstore by Richard Estes, 1970 (oil on canvas). The urban metropolis, especially Saul Bellow's adopted city, Chicago, lies at the heart of his fiction.

Like their wayward ancestors, the inhabitants of this New World Babylon have invested all trust, hope, and faith in earthly powers. Mistaking matter for divinity, images for reality, they are modern-day idolators.

Even in these "times of special disfigurement and worldwide Babylonishness," as Bellow puts it, human beings persist in their yearning for "ulterior" reality, for ultimate or transcendent meaning. Even material power and luxury may be construed as proper objects of worship by mortals in their "Babylonish" confusion. Aware of these possibilities, Augie March perceives in one of Chicago's luxury hotels an idol of monumental proportions. Resplendent in its godlike scale, "its Jupiter's heaviness and restless marble detail," the idol extends its dominion, "seeking to be more and more."

Here Bellow's language hints at the process by which matter, exalted and idolized, begins to usurp human authority, becoming "the power itself":

> But in this modern power of luxury, with its battalions of service workers and engineers, it's the things themselves, the products that are distinguished, and the individual man isn't nearly equal to their great sum. Finally they are what becomes great—the multitude of baths with never-failing hot water, the enormous air-conditioning units and the elaborate machinery. No opposing greatness is allowed.

Even the utilitarian products of advanced technology recall the biblical idols—wrought by human ingenuity, shaped by mortal hands, and yet invested by each mortal supplicant with illusory divinity. Subjugating himself to idolatry, or false worship, the human being is not ennobled but diminished.

National Gallery of Art

The City from Greenwich Village *by John Sloan, 1922 (oil on canvas). Bellow views metropolitan life as the central phenomenon of late twentieth-century Western culture.*

In *The Dean's December,* published thirty years after *Augie March,* the novel's urban setting expands beyond Chicago to include the Romanian capital of Bucharest. In this tale of two cities, Bellow explores the societies of East and West, communism and capitalism, balancing the "cast-iron gloom" of totalitarian bureaucracy against the degradation of America's inner-city slums. Through his protagonist, Albert Corde, the novelist draws comparisons between Bucharest and Chicago that begin with the December weather: "No more sun, that was gone, only linty clouds and a low cold horizon. . . . It was like the Chicago winter, which shrank your face and tightened your sphincters." Like the Chicago winter it continually recalls, December in Bucharest heralds more than the end of a year. Both the gloom of Romania's totalitarian regime and Chicago's urban blight serve as emblems of universal deprivation.

At both ends of the earth, Bellow warns, the values by which human beings have ordered their existence are being obliterated. Ethical principles, the distinction between good and evil, have been forsaken. Mechanistic concepts and data are the only approved signposts of reality. Machines multiply; the mighty prosper—but the moral center is crumbling. To Corde, contemporary society is a monstrous superstructure precariously erected on a spiritual void. And the emblem of that moral disorder or disarray is, once again, the urban landscape—"the slums we carry around inside us. Every man's *inner* inner city." The political and economic deprivations endured by the inhabitants of both Babylons, East and West, are only the outward manifestation of a still deeper and more dangerous deprivation: the steady erosion of the human being that has culminated in his abject inner poverty.

Emblematic of this impoverishment, Chicago and Bucharest are both the product and habitation of what Bellow calls "advanced modern consciousness." Both the capitalistic West and the communist East share a sinister belief in the human being's "earthenness." Having forsaken commitment to moral and spiritual ideals, advanced modern consciousness worships the realm of "sclerotic, blind, earthen" matter and consigns the human being, along with the rest of phenomena, to "the general end of everything." Enslaved by their idolatry, the inhabitants of contemporary Babylon are, at both ends of the earth, *dying* of their devotion. "The view we hold of the material world," Corde says, "may put us into a case as heavy as lead."

The crushing weight of matter—its worship by the scientist, bureaucrat, and consumer—bears down on the consciousness of Bellow's protagonists as they struggle to lift the lid, break open the case—to authenticate their experience by discovering their spiritual bond with others and with creation itself. Although some of Bellow's heroes are able to realize their bond amidst the distractions of the city, his more recent protagonists find it difficult in the extreme. Like Benn Trachtenberg, the central character in Bellow's 1987 novel *More Die of Heartbreak,* they must quit the city and cut loose from the strictures of collective life in order to renew their connection with creation.

In *The Dean's December,* Albert Corde ends up not in Bucharest or Chicago but in the icy atmosphere of the Mt. Palomar observatory in California. Dreading to discover in the "taste of the cold *out there*" the power of astral space to "cancel everything merely human," Corde has a revelation of a different order. Gazing at the starry vastness of "the living heavens," he does not feel reduced to insignificance by the infinite reaches of space. Instead, he perceives that what is *out there* is also attached to what is *inside* him. What human beings know of this world is more than can be objectively registered. The eyes perceive, as Corde says, "only as much as could be taken in through the distortions of the atmosphere. Through these distortions, you saw objects, forms, partial realities. The rest was to be felt."

Corde's revelation, suffice it to say, takes him beyond the materialist view of reality. So intense is his experience of the union of mind and matter, spirit and nature, that he is reluctant to descend from the heights of Mt. Palomar. Afterward, when asked if he minded the cold at the top of the observatory dome, Corde replies, in the novel's closing line, "The cold? Yes. But I almost think I mind coming down more." That *almost* is all that stands between Albert Corde's reluctance and his readiness to descend to the clamorous world below.

One of the fortunate paradoxes of Bellow's novels is that, while supplying all the evidence needed to explain and perhaps even to justify, the withdrawal of postmodernist fiction from the maelstrom of late twentieth-century society, the author has held out against retreat. Although his own reluctance is audible in Corde's somber qualifier—"almost"—Saul Bellow, like his protagonist, always comes back to the city.

The Rise of American

IN 1891, THE YEAR BEFORE his death, Walt Whitman lamented the lack of an American readership responsive to his message. He was not alone in suffering this neglect. In fact, American writers had only begun to be appreciated in colleges, and professors interested in American literature had little sense of community in the academy.

Today, scholar-professors of American literature are the bearers of a distinctive profession with a complex tradition, which Kermit Vanderbilt delineates in *American Literature and the Academy: The Roots, Growth, and Maturity of a Profession* (University of Pennsylvania Press, 1986), published with NEH support. From its origins in the 1820s to the appearance of the *Literary History of the United States* (Macmillan) in 1948, the formal study of American literature has evolved from the status of English literature's poor relation to respectability as a discipline and primacy in shaping American cultural identity.

Historically, Vanderbilt explains, the professional mission of American literature scholarship and instruction has been "to create for Americans a sense of our literary history and, within that growing literary tradition, our awareness of a private and national selfhood." But the profession is less sure of itself today than it was forty years ago, says Vanderbilt, who teaches American literature in the Department of English and Comparative Literature at San Diego State University. Not only is American literature generally without its own department, he points out, but many American literature professors have suffered a crisis of morale with the decline of respect for humanistic learning.

Vanderbilt's book is a response to the profession's wavering identity. By tracing the background, birth, and maturation of American literature studies, Vanderbilt seeks "to renew appreciation of the commitment by earlier generations of scholars who waged their own campaigns to build respect for American authors and to establish standards of excellence in the study and teaching of our literature." Aimed at scholars of American literature, of literary history, and of higher education, the book is the first historical account of the struggle in the American academy to define, study, and teach American literature. Vanderbilt has gathered photos of pioneering American literature scholars and information from many previously unpublished sources, including dissertations and manuscript collections, to produce a biography of American literature studies as an academic profession.

Divided into three parts, the one-volume history portrays the rise and maturation of American literature scholarship in its broadest outlines and incorporates the manifold particulars of people, places, and events in what represents a complex strand of American cultural history. Book One, "Roots," examines the profession's birth in the first quarter of the twentieth century and looks back at its gestation period in the nineteenth century. Book Two, "Growth," covers the profession's adolescent years during the twenties and thirties. And Book Three, "Maturity," discusses the profession's attainment of maturity during and immediately after World War II. Salient events covered by Vanderbilt are the dawn of nationalistic literary self-consciousness in the 1820s, the pre-Civil War literary-critical battles waged in contemporary journals between "Americanists" and "universalists," pioneering American literary histories by individual scholars, the origin of university departments, curriculum development, textbooks and

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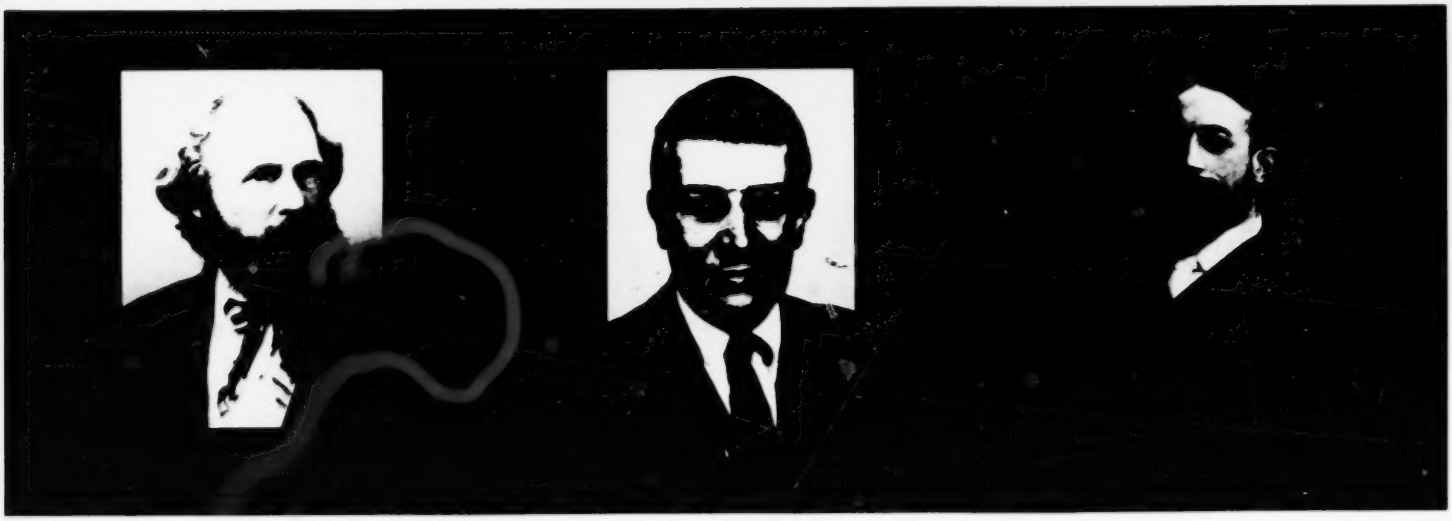
James Turner is assistant editor of Humanities.



Literature Studies

BY JAMES TURNER

anthologies, graduate study, professional societies and politics, and monumental literary histories produced by cooperative scholarship.

The first prominent landmark in American literary history was the four-volume *Cambridge History of American Literature (CHAL)* (Putnam), published in three installments from 1917 to 1921. "More than any other event, the unprecedented publishing of such a large-scale, cooperative history of American literature helped usher in American literature scholarship as a distinctive profession," Vanderbilt says. "This was the first discussion on a grand scale of the accomplishments in the field."

The masterminds of the project were three adventurous professors from Columbia University—Carl Van Doren, William P. Trent, and John Erskine—soon joined by Stuart P. Sherman of the University of Illinois. These scholars—schooled in the paradigm that the proper study of mankind is philology and English (not American) literature—were moved to define and explore their mutual interest in American literature, Vanderbilt explains. With no precedent for a cooperative scholarly endeavor and no established theory of American literature to serve as a framework, their enterprise soon became unwieldy, as their projected two-volume history ballooned into four volumes covering every conceivable genre—from early verse, patriotic songs, hymns, periodicals, and gift books, to works by authors commonly studied today.

"As they identified the sixty-odd contributors for the various chapters," Vanderbilt says, "the editors failed to establish a common theory of literary-historical evolution, aesthetic evaluation, and literary nationalism, so that the *CHAL* materialized haphazardly, without unity or a clear sense of scope. Importantly, though, they summarized American literature study from its beginnings in the nineteenth century, identifying the key scholars and events that laid the foundation on which the *CHAL* could be built."

Vanderbilt points out that the nineteenth-century trailblazers made distinctive contributions, even as their critical methodologies were grounded in aesthetic impressionism rather than historical inquiry and elucidation. Samuel Knapp recovered colonial writing as an integral component of American literature in his *Lectures on American Literature* (Elam Bliss, 1829). Rufus Griswold wrote *Prose Writers of America* (Carey and Hart, 1847) and the Duyckincks (Evert and George) produced the *Cyclopaedia of American Literature* (Scribners, 1855), the culminating events in the pre-Civil War movement for an indigenous literature. Moses Coit Tyler, who advanced the study of American literary history in the classroom at Michigan and Cornell, published *A History of American Literature, 1607–1765* (Putnam, 1878) and *A Literary History of the American Revolution* (Putnam, 1897), earning unofficial status, Vanderbilt comments, as the founder of the profession. Dartmouth's Charles F. Richardson produced *American Literature, 1607–1885* (Putnam, 1887–89), encompassing the entirety of American literary history, but not altogether successfully in his "groping" for principles, definitions, and judgments. And Barrett Wendell, who published the *Literary History of America* (Scribners, 1900), is credited with introducing the serious study of American literature at Harvard.

None of this scholarship won respectability for American literature in the classics-centered college curriculum. Even with the establishment of the Modern Language Association (MLA) in 1883 to secure recognition for English and other modern languages, American literature was virtually ignored. In the

1910s and 1920s, battle lines were still drawn between those who sought a "usable past" honoring American cultural achievements—the modernist critics such as Van Wyck Brooks, Waldo Frank, Louis Untermeyer, and H.L. Mencken—and those who sought the permanent and universal as against historicism, nationalism, romanticism, and aesthetic impressionism—the antimodernist New Humanists such as Irving Babbitt and Paul Elmer More.

Not until 1921 did the profession establish a political voice by forming the American Literature Group (ALG) within the MLA to define American literature as an expression of American historical consciousness instead of an offshoot of English literature. By the mid-1920s, the most prominent ALG members—Jay B. Hubbell, Thomas O. Mabbott, Robert E. Spiller, Ernest E. Leisy, and Fred L. Pattee—had become the new profession's political elite whose constituency soon numbered in the hundreds, as all but a few of the nation's leading universities added American literature to their curricula.

The intellectual ferment of the postwar period spurred a rethinking of the premises of the *CHAL* and gave rise to a major new collection of essays, entitled *The Reinterpretation of American Literature* (Harcourt Brace, 1928)—"indispensable reading today for every person who would understand the rise of twentieth-century studies in American literature," remarks Vanderbilt. Impelled by Norman Foerster, the book explicated Foerster's four shaping factors in American literature—the puritan spirit, the pioneer spirit, romanticism, and realism—a formulation that Vanderbilt identifies as "a momentous step in redefining the tradition of American literature."

Other critical developments proliferated. The profession established its own journal, *American Literature*, in 1929. Vernon L. Parrington produced his seminal three-volume *Main Currents in American Thought* (Harcourt Brace, 1927–30), a cross-disciplinary approach to American thought that addresses the central questions of American literary history in the context of intellectual history. And the 1930s saw a potpourri of literary outpourings from critics of assorted persuasions: leftist, resurgent new humanist, southern agrarian, Freudian, and nationalist.

With such scholarly fecundity, almost inevitably the next stage was the making of a cooperative new literary history that could provide an overarching perspective on American literature since the appearance of the *CHAL*. After a falling out with the ALG about whether or not scholarship was ripe for an ALG-based cooperative literary history, Spiller of Swarthmore, Willard Thorp of Princeton, Thomas H. Johnson of Lawrenceville School, and Henry S. Canby of Yale formed a private nonprofit organization. Cognizant of the flaws of the *CHAL*, they carefully selected contributors for the consummate *Literary History of the United States (LHUS)*, which was six years in the making. Spiller's two-cycle theory of American literature governed the shape of the *LHUS*, following his sense of the cresting of American literary history at the end of two flourishing romantic movements—the mid-nineteenth century and the 1930s.

Each generation should produce a literary history to redefine the past in its own terms, Spiller wrote in the *LHUS*. And after four editions of the *LHUS*, a new generation has done so in the one-volume *Columbia Literary History of the United States* (Columbia University Press, 1988). Vanderbilt's story of the making of the *CHAL*, Parrington's *Main Currents*, the *LHUS*, and other pioneering literary histories provides an introduction to this recent history.

A definitive study of the scholars and events that forged an academic discipline out of uniquely American literary materials, *American Literature and the Academy* may serve both graduate students and professors as a key reference source on the history of professional studies in American literature.

Through the Publication Subvention category of the Division of Research Programs in 1986, the University of Pennsylvania Press received $4,300 in outright funds for publication of American Literature and the Academy, *by Kermit Vanderbilt.*

AMERICA★★ A★READING

BY ELLEN MARSH

AT AN AMERICAN Library Association conference a few years ago, the deputy director of the Tucson Public Library and her companion paused to examine a display of Library of America books. The Library of America, a nonprofit program underwritten by NEH and the Ford Foundation, publishes authoritative hardback editions of America's major writers. The librarian and her friend remarked to each other that it was too bad that these wonderful books, embodying the great flowering of American literature, weren't getting more attention from the reading public.

From this chance remark grew "America: A Reading," a successful two-year program sponsored by the Tucson Public Library and supported by NEH. Tucson was an ideal location for a serious reading program, says project director Rolly Kent, because the Tucson library system has, over the years, developed a sizeable following for humanities programs due, in good part, to ten years' worth of NEH grants that funded several ongoing humanities programs. The challenge for the library was to attract a wider audience than its already committed booklovers and to attempt to engage the general reader who might read only one book a year that could be classified as literature. "A lot of people are eager to participate in a program of organized readings and discussions using intellectually significant books, but there are many more who, although they would like some guidance in a course of reading, do not have the time or inclination to join a book discussion group," Kent says. "This is the audience that is important—and difficult—to reach."

Before writing a grant application, Kent met with a panel of advisers from the Library of America in New York City and received detailed suggestions from scholars at the University of Arizona. From these talks came the notion of working through seven large themes, each of which was b d enough to admit a variety of interpretations. The first was "America: Th ew Land," which included readings from William Bradford, Anne Bradstreet, Cabeza de Vaca, Benjamin Franklin, and Nathaniel Hawthorne, among others. Other topics followed: "Leaving Home: Journeys and Return"; "Modern Poetry: Making It New"; "City Lives"; and "Scenes of the Crime," a lighter-weight summertime session that examined the mystery genre. The most popular was "In Search of Our Mothers' Garden: Women in American Literature," the title of which was adapted from a collection of stories by Alice Walker. The reading programs ended in the spring of 1988 with "Honest Truth: The American Quest for Meaning." This final theme examined the American regard for honesty, which Kent considers an intrinsic element in our national character.

In order to target different audiences, "America: A Reading" offered a variety of subordinate topics under the seven general themes. Some sections met weekly for a month and a half; others lasted only two or three weeks. Publicity was important. The library gave out bookmarks advertising each topic, displayed colorful flyers and posters, and created reading guides for a section of Tucson's arts and culture tabloid.

The reading guides, which contained a suggested list of books on each topic and a discussion of the subject and some of the texts, were also available in libraries, schools, and at the university, and were mailed to individu-

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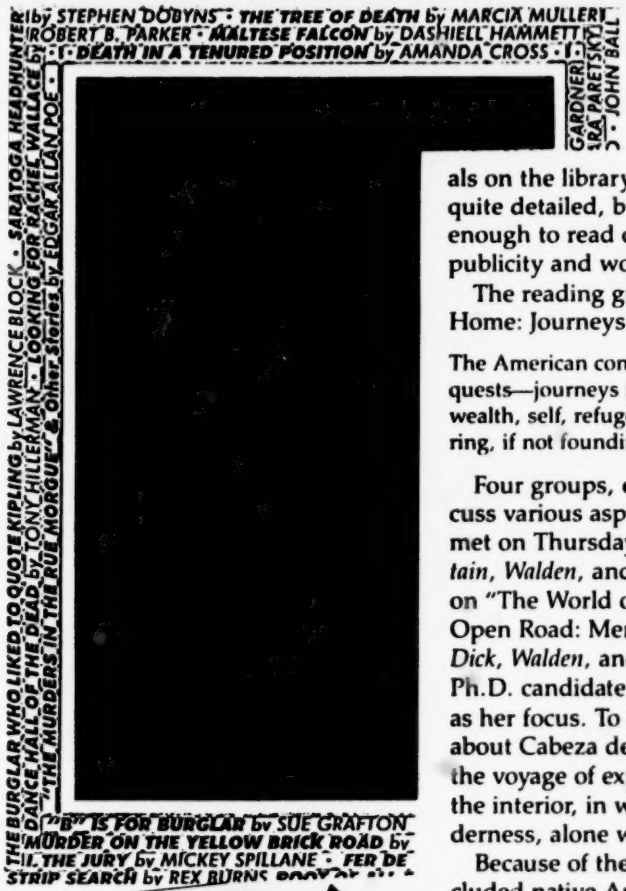
Ellen Marsh is a freelance writer in the Washington, D.C., area.


by STEPHEN DOBYNS · THE TREE OF DEATH by MARCIA MULLER
ROBERT B. PARKER · MALTESE FALCON by DASHIELL HAMMETT
· DEATH IN A TENURED POSITION by AMANDA CROSS ·
GARDNER
RA PARETSKY
JOHN BALL
THE BURGLAR WHO LIKED TO QUOTE KIPLING by LAWRENCE BLOCK · SARATOGA HEADHUNTER
DANCE HALL OF THE DEAD by TONY HILLERMAN · LOOKING FOR RACHEL WALLACE by
"THE MURDERS IN THE RUE MORGUE" & Other Stories by EDGAR ALLAN POE ·
"B" IS FOR BURGLAR by SUE GRAFTON
MURDER ON THE YELLOW BRICK ROAD by
I, THE JURY by MICKEY SPILLANE · FER DE
STRIP SEARCH by REX BURNS
SUGGESTED
READING

als on the library's mailing list. "At first the reading guides were long and quite detailed, but we found that they were more effective if they were short enough to read over a cup of coffee," Kent explains. Between the formal publicity and word of mouth, news of the series began to spread.

The reading guide brochure for the second topic in the series, "Leaving Home: Journeys and Return," describes the theme as follows:

> The American continent has been the setting for countless migrations, pilgrimages, quests—journeys from the old place to the new, voyages in America in search of wealth, self, refuge, liberation. In essential ways, 'Leaving Home' is one of the recurring, if not founding, great American themes.

Four groups, each led by a different scholar, met in four libraries to discuss various aspects of this theme. One section, called "Finding the Center," met on Thursday evenings to discuss such books as *The Way to Rainy Mountain*, *Walden*, and *Adventures of Huckleberry Finn*. Another group concentrated on "The World of William Faulkner." Kent led a third section, "Songs of the Open Road: Men and Leaving Home," which included Whitman, *Moby-Dick*, *Walden*, and *Huckleberry Finn*. For the fourth group, Michelle Taigue, a Ph.D. candidate at the University of Arizona, used "Journeys to the Interior" as her focus. To introduce the theme, she quoted W.T. Pilkington, writing about Cabeza de Vaca: "One of the recurring motifs of American literature is the voyage of exploration, of physical and spiritual discovery, the journey to the interior, in which the dominant figure is man isolated—alone in the wilderness, alone with himself."

Because of the Tucson locale and her own cultural heritage, Taigue included native American oral tradition and Hispanic literature. For six weekly two-hour sessions, thirty adults considered the selections they had read before each meeting, beginning with *Dine Bahane': The Navajo Creation Story* by Paul G. Zolbrod. They also discussed N. Scott Momaday's *The Way to Rainy Mountain*, the story of the author's experience as a Kiowa; Cabeza de Vaca's *Adventures in the Unknown Interior of America; Moby-Dick*; "The Bear" by Faulkner; and Casteneda's *Tales of Power*.

These readings generated an interest in myth and imagery, says Esther V. Flory, one of the participants in Taigue's group. "I'm from a small town on Maryland's Eastern Shore, and the last thing on my mind when I moved to Tucson was getting involved in Indian mythology," she remarks. "My horizons have widened and I am planning to concentrate on native American lore in my personal reading this summer."

Using such techniques as asking the participants to read aloud their favorite passages, Taigue has led several other discussion groups. She comments, "Many of my group participated in the entire two-year series, and began to discover that a certain pattern emerged: that whether the characters in the books were male or female, native American, Spanish, or New England Yankee, they were all part of the American voice and helped to create the rich, large pattern of American life."

Taigue and the other group leaders were free to select their own reading lists, choosing from a common pool of books, but always adding writings unique to their own exploration of the topic. The Tucson library purchased copies of every book discussed, and the members of the reading groups borrowed them. "This was a good way to augment the branch libraries' collections," Taigue notes.

At first the participants were mostly women, but by the third reading unit—poetry—the audience had broadened. It might seem that the somewhat esoteric subject of modern poetry would not have wide appeal, but Tucsonans, both men and women, loved it. The community has many writ-

Promotional material from the Tucson Public Library called attention to various themes of the library's reading program.

ers, Kent explains, so the topic was a natural. The members of the seven poetry discussion groups were inspired by a lecture by visiting scholar and literary critic Helen Vendler, who spoke on Wallace Stevens. "Her talk fit right into the discussion my group was having on Emily Dickinson," Taigue remarks. "It takes a good lecturer and a good storyteller to open a poet to an audience."

Other scholars visited Tucson as part of "America: A Reading": Writer and professor Alfred Kazin introduced the first topic with a talk, "The Landscape in American Writing"; Daniel Aaron, president of the Library of America, delivered a lecture on Longfellow, using him as an example of the careless way we tend to undervalue the place of our secondary writers; literary critic Leslie Fiedler spoke on Walt Whitman; writer, teacher, and editor Richard Poirier lectured on the way value and languages are interrelated; and Charles Scruggs, University of Arizona professor of English, examined the city and its image in American literature.

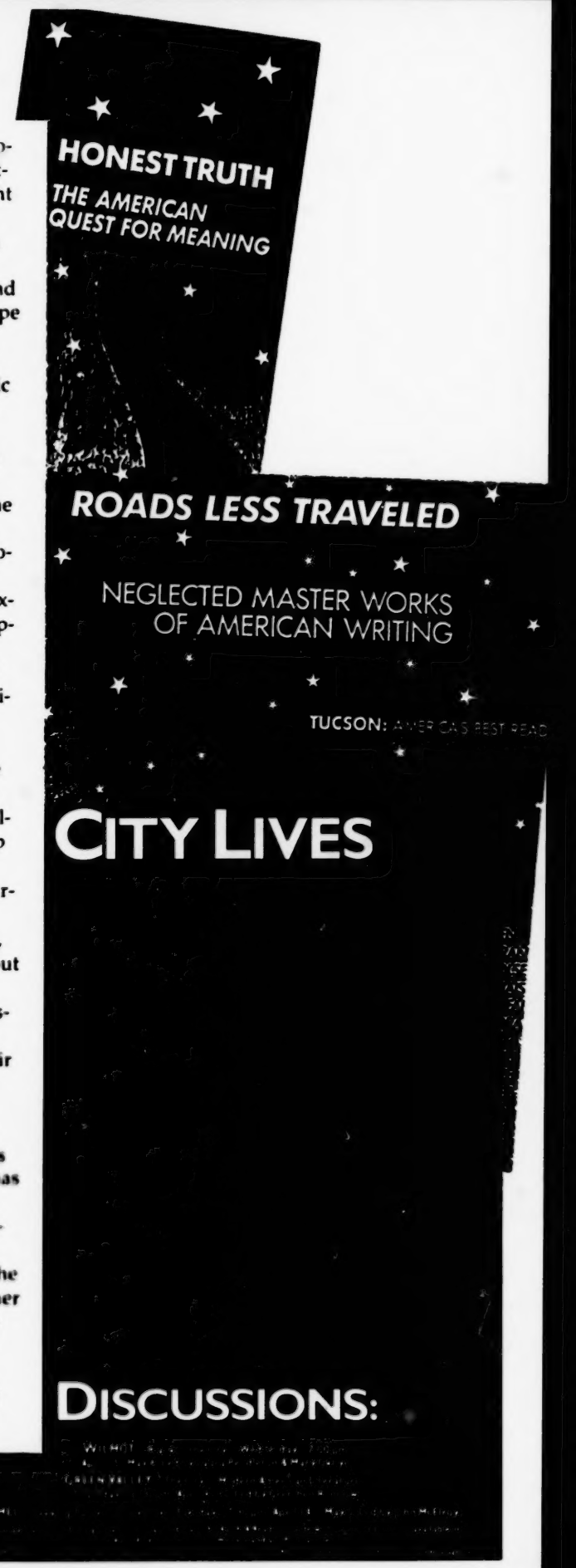
The University of Arizona professors and doctoral candidates who led the sessions were chosen for their dynamism and love of their subject matter. "Some of the group leaders developed a following and found the same people attending one section after another led by them," Kent says. Charles Scruggs, whose field is the Harlem Renaissance, guided one group in an exploration of books by black women writers and, as an outgrowth of this topic, a section on black men writers. "My groups were mostly composed of white, older people," Scruggs states, "but they could identify with a lot of the incidents in the novels. The life experiences of older people are quite diverse; they bring so much living to their discussion of literature. Through them I realize how rich American literature is."

On the other side of the coin, participant Leo Mogill observes that at age 75, reading novels, especially those of black writers, is new to him. "I was struck by the anger in these books, yet I could understand the authors' feelings. I think I would like to continue my reading, going to a broader group of authors to get different perspectives."

Programs such as "America: A Reading" present librarians with extra burdens in addition to their regular duties, but Kent believes that libraries should undertake the task of being the keepers of the nation's imagination, rather than limiting their services to the dispensing of information. "Without a formidable effort to create a climate of receptivity for serious literature, past and present, interest in America's master writings will become increasingly specialized, the exclusive domain of universities and schools," Kent fears. "It takes work to keep the imagination functioning. People build their bodies by jogging or working out in a spa. Reading-discussion programs sponsored by libraries serve the same function for the intellect."

Participants Mogill and Flory concur that they learned much more from the discussions than they would have learned by merely reading the books on their own. Through "America: A Reading," the Tucson Public Library has mounted a vigorous campaign to make serious reading fashionable in the city, says Kent. "Of course we hope that for every discussion group participant we saw, there were at least two or three readers we *didn't* see. In any case, reading-discussion programs express to people in a public way that the American language and literature are important. People who gather together to discuss literature gain a heightened sense of the power of language, the realization that language connects us to those who have gone before."

To support "America: A Reading," the Tucson Public Library received $206,605 in outright funds in 1986 through the Humanities Projects in Libraries and Archives Program of the Division of General Programs.



LETTERS FROM LONDON

BY JOSEPH H. BROWN

JACK LONDON ONCE confessed to being "the rottenest letter writer that ever came down the pike" and to hating letter writing "worse than poison." Despite these protestations, he was a conscientious letter writer who wrote thousands of letters during his short, busy life. Prompt, thoughtful, and straightforward, London apparently answered all correspondence, regardless of the obscurity of the correspondent or the triviality of the contents, and often in painstaking detail.

With support from NEH, three editors—Earle Labor, professor of English at Centenary College of Louisiana; Robert C. Leitz III, professor of English at Louisiana State University in Shreveport; and I. Milo Shepard, executor of London's estate—have reviewed some 4,000 of London's letters, selecting and annotating more than 1,500 for inclusion in *The Letters of Jack London*. The first fully annotated collection of London's letters will be published in a three-volume set in October 1988 by the Stanford University Press.

"Although London has always enjoyed a fine commercial reputation," notes Leitz, "he has never been well received in the academic community, precisely because of the suspicion that he wrote for commercial rather than literary purposes." Recently, however, scholarly interest in London has increased. Shepard first noticed this after he received repeated requests to reprint *Letters from Jack London*, a 1965 edition edited by King Hendricks and Shepard's father, Irving Shepard, whose mother, Eliza, was London's stepsister. Milo Shepard welcomed the proposal of Leitz and Labor to produce a new edition that would include all of London's significant correspondence.

The volumes cover the years 1896–1905, 1906–12, and 1913–16 respectively. In volume 1, the most wide ranging of the three, readers meet London in his twentieth year and travel with him first as he prospects in the Klondike and later covers the Russo-Japanese War for the Hearst syndicate. During those years, he began the intensive regimen that made him into a professional writer, married and divorced his first wife, Bessie Mae Maddern, and courted his second wife, Charmian Kittredge.

Irving Shepard

Jack London aboard the Roamer, *October 1910. London and his wife Charmian lived on their boat for months at a time, sailing around the San Joaquin delta region of California.*

Joseph Brown is a promotions manager with the University of Chicago Press.

Volume 2 includes letters about London's ill-fated voyage on his boat the *Snark*, meant originally to circumnavigate the globe but abandoned in Australia after two years. Also included are letters about his recurring ill health and his business ventures, including the purchase and consolidation of several ranches in California's Sonoma Valley through which he pursued his interest in agriculture and animal husbandry. His fragile health and his business ventures command increasing attention through volume 3.

Until recently, London's letters have been available primarily in only two books: Hendricks' and Shepard's *Letters from Jack London* and *The Book of Jack London* (1921), a two-volume biography by Charmian Kittredge London. Both books are now out of print, and according to Leitz, each had its own limitations. Charmian London's book, says Leitz, is characteristic of the nineteenth-century "life in letters" approach to biography, in which the life of a loved one is portrayed sympathetically. Leitz explains that Charmian's transcriptions were sometimes inaccurate, the letters included often fragmentary, the choices highly partisan, and the editing arbitrary and misleading. Hendricks and Shepard, for their part, included only 400 of London's letters and annotated minimally, Leitz adds.

Many of the early letters are missing because London made no copies. He even discarded the manuscripts of his published work. Fortunately, a few of his closest friends saved his letters, and Charmian, who began typing for him in 1904, made carbons and saved all he wrote. *The Letters of Jack London* will include all the essential correspondence that has so far come to light.

Directness was a virtue for London, and he was seldom one to mince words. On occasion, especially when he felt cheated, betrayed, or challenged, his candor deteriorated into meanness. Previously unpublished and particularly virulent examples of this dark side can be found in London's correspondence with his ex-wife, Bessie, and his daughter Joan.

At the time the letters were written, London's two daughters by his first marriage were living with their mother. London's frustration at Bessie's refusal to allow his daughters to visit him on his ranch provoked this response in a January 1911 letter: "Your narrowness is the narrowness of the narrowest cell in all hell." But his treatment of twelve-year-old Joan in this February 1914 letter seems gratuitously cruel:

> Please remember that in whatever you do from now on, I am uninterested. I desire to know neither your failures nor your successes; wherefore please no more tell me of your markings in High School, and no longer send me your compositions. . . . If you should be dying and should ask for me at your bedside, I should surely come; on the other hand, if I were dying I should not care to have you at my bedside. A ruined colt is a ruined colt, and I do not like ruined colts.

Such instances are exceptional, Leitz is quick to point out. "In most of his correspondence, London kept these outbursts fairly well in check, maintaining to the end his public image as a robust adventurer, dynamic literary entrepreneur, and generous host. It was a demanding role for a healthy man in his prime and an incredible accomplishment for a man dying of uremia.

"In preparing this new edition, we didn't pull any punches," Leitz explains. "In lieu of a definitive biography, we intended to give as honest a portrait of London as we could, allowing him to tell his own story. The portrait that emerges is that of a

California State Parks

Jack and Charmian London in 1916 with their dog Possum. When Charmian began typing for her husband in 1904, she saved carbons of all that he wrote.

confident, yet unassuming, often sensitive human being—an exceptionally open and energetic individual capable of great personal courage and generosity but also susceptible to spells of self-pity and willful abrasiveness as well as moments of brutal frankness."

The earliest letters reveal a fledgling writer, intent on improving his literary skills, confessing to friend and former sweetheart Mabel Applegarth in December 1898, "The art of omission is the hardest of all to learn, and I am weak at it yet. I am too long-winded, and it is hard training to cut down." A letter written in June 1899 shows him still unsure of himself, telling Cloudesley Johns, a friend and minor literary figure, "You see, I am groping, groping, groping for my own particular style, for the style which should be mine but which I have not yet found." Finally, in June 1900 a letter to another writer friend, Elwyn Hoffman, shows London settled into what became a lifelong habit of turning out 1,000 publishable words each day: "Let me tell you how I write. I type as fast as I write, so that each day sees the work all upon the final MS. I fold it up and send it off without once going back to see what all the previous pages were like. So, in fact, when a page is done, that is the last I see of it till it comes out in print."

The letters also penetrate the public mask of Jack London, tough guy. "Ask the people who know me today," he wrote Charmian in June 1903:

> A rough, savage fellow, they will say, who likes prizefights and brutalities, who has a clever turn of pen, a charlatan's smattering of art, and the inevitable deficiencies of the untrained, unrefined, self-made man which he strives with a fair measure of success to hide beneath an attitude of roughness and unconventionality. Do I endeavor to unconvince them? It's so much easier to leave their convictions alone.

Not just London scholars but Americanists generally stand to profit from publication of *The Letters of Jack London*. As the editors note, London's letters present even the most casual of readers with a fascinating account of a remarkable and revolutionary period in American history. London himself was an oyster pirate, hobo, janitor, jailbird, socialist activist and candidate for mayor of Oakland, stockbreeder, farmer, factory worker, lecturer on the academic circuit, war correspondent, and many more things besides. He corresponded with publishers, fellow socialists, aspiring writers, a wide circle of faithful friends from all walks of life, even his many fans among ordinary Americans. He talked about his experiences freely to anyone who would listen. The letters, written in the same spontaneous manner as London's fiction, remain as entertaining and alive today as do the best of his works.

In 1980, Louisiana State University was awarded $88,950 in outright funds through the Editions category of the Division of Research Programs to support a definitive scholarly edition of Jack London's correspondance. Since 1985, the Stanford University Press has received a total of $20,427 in outright funds through the Publication Subvention category of the Division of Research Programs to publish three volumes of The Letters of Jack London.

Henry E. Huntington Library

Jack London at work in Glen Ellen, California (1909). London developed a lifelong habit of turning out 1,000 publishable words a day.

THE GUIDE

Support for the Humanities at Two-Year Institutions

BY JUDITH JEFFREY HOWARD

How does a two-year institution prepare and submit a competitive proposal for a project that strengthens its humanities curriculum? The process begins with ideas for improving humanities instruction generated by college faculty and administrators. The next step is often a telephone call to the Division of Education Programs to discuss with a program officer ways in which division programs might help to strengthen the humanities curriculum.

Staff members are happy to work with applicants to translate ideas into proposals. Competitive proposals lead teachers and students into direct engagement with key texts, documents, artistic works, and cultural artifacts by providing opportunities to read, write, and discuss major topics in the humanities. A competitive application should present a clear rationale for the proposed project, a well-articulated goal, a carefully thought-out schedule of activities to achieve that goal, a clear institutional commitment to support the project activities, and, where applicable, an institutional commitment to assume costs of continuing the program after outside funding has ended.

NEH encourages but does not require submission of preliminary drafts six to eight weeks prior to the application deadline. A staff member of the Division of Education Programs will read the draft, anticipate questions that a review panel might raise about the proposal, and return comments in time for revisions and submission of a final proposal by the deadline. Application deadlines for each program are listed on page 46.

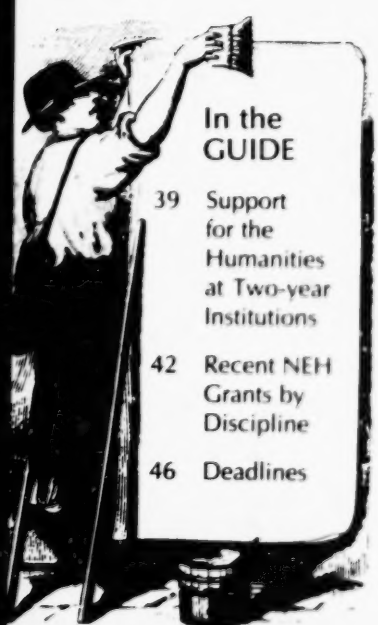
The division can help institutions to strengthen teaching and learning in the humanities through several types of activities serving various institutional needs. Funded projects often involve faculty study, curriculum development, or planning activities.

Faculty Study

Projects of this type bring together a group of faculty in a single institution with outside scholars to discuss major works and topics in the humanities. A group of faculty members in English, history, and drama might decide, for example, to read Shakespeare together for three weeks in the summer and to invite two or three noted scholars to give public lectures and faculty seminars on a given play or topic. NEH funding could be sought for honoraria and expenses for speakers, and stipends or released time for participating faculty.

Faculty and Curriculum Development

Currently under way is a more extensive faculty and curriculum development project at the Community College of Philadelphia, "Incorporating Cultural Literacy as an Explicit Goal in the Introductory English Composition Course." The project includes two



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Judith Jeffrey Howard is a program officer for the NEH Division of Education Programs.

summer institutes engaging faculty in the study of major works, including *The Autobiography of Benjamin Franklin*, "Song of Myself," *The Scarlet Letter*, and *Their Eyes Were Watching God*, and considering ways of incorporating these texts into composition courses. In follow-up seminars throughout the academic year, participants will meet to discuss curricular revisions made in light of their summer study and to compare notes on their classroom experiences. The primary audience for this project consists of part-time faculty teaching English composition courses in off-campus locations.

Planning Grants

To help institutions at early phases of curriculum development, NEH provides support in the form of planning grants. Piedmont Virginia Community College recently completed a project supporting released time for a faculty task force to plan for new and redesigned course offerings, for strengthening the library collection, and for planning for faculty professional development.

Endowment funds are used to meet a wide range of institutional needs, from implementing new core curricula to designing new humanities programs, and from serving a college's honors students to supporting efforts among groups of institutions.

Core Courses

The Endowment is eager to assist institutions attempting to provide a common learning experience for their students through core humanities courses. The planning grant at Piedmont Virginia Community College led to a comprehensive faculty and curriculum development project now being funded. The core course developed under this grant engages students in the study of works such as *Antigone*, *Othello*, and "The Magic Flute."

Humanities in a New College Mission

Many two-year institutions seek support for development of humanities programs as their missions change. South Puget Sound Community College, which began its institutional life as Olympia Vocational-Technical Institute, began awarding associate of arts degrees in 1982 and has since been engaged in building its humanities program. To develop a comprehensive humanities curriculum, the college has received NEH support for released time for faculty and curriculum development, library acquisitions, and partial support for two new positions.

Honors Courses

"The Classics Cluster Program" at Richland College in the Dallas County Community College District integrates materials from the classical heritage of Western culture into existing general education and honors courses. An English course on the epic, for example, includes *The Epic of Gilgamesh*, *The Iliad*, *The Odyssey*, and *The Aeneid*. To examine the classical roots of our political system, an American government course analyzes Aristotle's *Politics* and Tacitus' *The Annals of Imperial Rome* among other works. NEH also supports such activities as summer seminars for faculty to study major classical texts with outstanding scholars.

Improving Statewide Humanities Instruction

The division can also fund cooperative efforts to improve teaching and learning in the humanities among a group of institutions. For example, a state system might apply for funds to bring together university, community college, and technical college faculty to find ways of sharing resources for faculty and curriculum development in the humanities.

Over the past ten years, the Endowment has awarded grants to more than a hundred two-year colleges and to associations such as the Community College Humanities Association. The acceptance rate of grant proposals from two-year institutions is substantially the same as the acceptance rate for the total pool of applicants. Approximately one in three applications is funded.

For guidelines and further information, write or call the Division of Education Programs, Room 302, National Endowment for the Humanities, Washington, D.C. 20506, 202/786-0380.

Other NEH divisions also serve two-year institutions. For information on summer seminars for college teachers, call the Division of Fellowships and Seminars at 202/786-0458. For information on public programs, call the Division of General Programs at 202/786-0267.

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COMING IN NOVEMBER: The scholar's role in public humanities programs.

RECENT AWARDS

GRANTS

Archaeology and Anthropology

American Schools of Oriental Research, Philadelphia, PA; Seymour Gitin: $27,500. To support postdoctoral fellowships in archaeology and related subjects at the Albright Institute for Archaeological Research in Jerusalem. **RA**

Flowerdew Hundred Foundation, Hopewell, VA; James F. Deetz: $75,000. To conduct a five-week institute for college teachers on the historical archaeology of European expansion in the 200 years following the voyages of Columbus. **EH**

U. of Virginia, Charlottesville; Malcolm Bell III: $16,396. To study a Greek colonial city at Morgantina in central Sicily by documenting the public buildings in the city center, preparing a study of city planning principles, and tracing the history of the city into Roman times. **RO**

Yale U., New Haven, CT; Harvey Weiss: $17,000 OR; $8,000 FM. To conduct an international conference on the origins of urbanization in Mesopotamia, ca. 3000 B.C. **RX**

Arts—History and Criticism

Actors Theatre of Louisville, KY; Rhea H. Lehman: $187,988. To prepare a series of interdisciplinary programs and exhibitions that would illuminate the cultural sensibility of the Victorian era and the interrelationships of the social, moral, and intellectual forces of the period. **GP**

American Dance Festival, Inc., New London, CT; Gerald E. Myers: $72,821. To conduct a series of nine panel discussions and an interpretive booklet exploring the achievements of black American choreographers in the development of modern American dance. **GP**

American Musicological Society, Philadelphia, PA; Richard Crawford: $106,690. To prepare a coordinated, national series of scholarly editions of American music. **RE**

Boston U., MA; Robin Littauer: $50,436 OR; $25,000 FM. To fund a program in theater criticism for high school students who will explore dramatic texts as they are produced on stage at the Huntington Theater. **GP**

John R. Elliott: $28,500. To support an edition of manuscript evidence of all dramatic performances at the Inns of Court in London before 1642. **RE**

Filmmaker's Collaborative, Somerville, MA; Carl P. Nagin: $20,000. To plan a one-hour documentary film on the life and work of Chinese painter and forger Chang Ta-Ch'ien, 1899–1983. **GN**

Hampshire College, Amherst, MA; Jerome Liebling: $20,000. To plan a one-hour documentary on the history of bluegrass music and the legacy of one of its most influential players, Bill Monroe. **GN**

Jewish Theological Seminary of America, NY; Vivian Mann: $150,000 OR; $50,000 FM. To support, in cooperation with the Jewish Museum, a resource center to train historians of Jewish art. **EH**

National Public Radio, Washington, DC; Dean Boal: $20,030 OR; $205,000 FM. To produce a series of feature modules on art history and criticism to be distributed on National Public Radio's daily arts magazine, *Performance Today*. **GN**

Public Art Films, Inc., NYC; Tony Silver: $50,000. To write one script for "Comic Strips," a proposed three-part, three-hour television series exploring aspects of the form, content, and cultural impact of American comic strips and books. **GN**

Lois A. Rosow: $30,000. To prepare a critical edition of Jean-Baptiste Lully's opera, "Armide." **RE**

U. of California, Berkeley; Alan H. Nelson: $75,000 OR; $25,000 FM. To continue an edition of all the records of early English drama in the British Isles from the beginnings to 1642. **RE**

U. of California, Santa Cruz; Michael J. Warren: $80,879. To support a series of public lectures, forums, bibliographies, and displays illuminating Shakespeare's use of Roman material in four plays to be presented during a summer Shakespeare festival. **GP**

U. of Chicago, IL; Philip Gossett: $56,000 OR; $69,000 FM. To prepare a critical edition of the works of Giuseppe Verdi. **RE**

U. of Illinois, Chicago; Bruce A. Murray: $10,000 OR; $15,000 FM. To conduct an international, interdisciplinary conference to consider how German cinema has interpreted German history during the 20th century and the implications of such interpretation for German cinema, history, and culture. **RX**

U. of Illinois, Urbana; David A. Grayson: $40,000. To prepare a critical edition of Debussy's opera, "Pelleas et Melisande." **RE**

U. of Maryland, College Park; Mitchell Lifton: $389,384. To produce a television adaptation of Samuel Beckett's *Waiting for Godot*, directed by the author and followed by a discussion of the nature of theatrical texts in the era of television. **GN**

Washington U., St. Louis, MO; Michael Beckerman: $15,000 OR; $10,000 FM. To conduct an international conference on Leos Janecek to explore research problems in his music. The conference will coincide with a festival of Czech music that will include the first American performance of his Third Symphony. **RX**

Waverly Consort, Inc., NYC; Michael Jaffee: $200,381 OR; $40,000 FM. To fund a two-year project with lectures and program notes, examining the relationships between music and related fields in the humanities, including history, literature, and the history of the visual and dramatic arts. **GP**

Classics

American Philological Association, Bronx, NY; Mark Morford: $14,023. To fund activities relating to the American Philological Association conference on the place of classical studies in American precollegiate education. **ES**

American Philosophical Association, Newark, DE; David A. Hoekema: $300,704 OR; $50,000 FM. To continue work on the edition and translation of the ancient commentators on Aristotle from 500 B.C. to A.D. 600. Some 36 titles are planned for publication. **RL**

Columbia U., NYC; Leonardo Taran: $25,000. To prepare an edition of Simplicius's commentary on Aristotle's *Physics*. **RE**

History—Non-U.S.

American Oriental Society, New Haven, CT; Mordechai A. Friedman: $19,620. To translate correspondence, court records, and legal contracts, mostly written in Judeo-Arabic from the 10th to 13th centuries, that deal with marriage and divorce practices in Mediterranean Jewish communities. **RL**

Appalachian State U., Boone, NC; Allen Wells: $16,087. To complete a study of politics and society in Yucatan during and prior to the Mexican Revolution, 1890–1915. **RO**

Columbia U., NYC; Edward A. Allworth: $68,000. To translate the key works of Abdalrauf Rashid-oghli Fitrat, 1836–1938, a modern central Asian reformist. **RL**

Committee on Bicentennial of French Revolution, Baltimore, MD; Robert Forster: $15,000 OR; $25,000 FM. To conduct an international conference devoted to evaluating the state of scholarship dealing with the French Revolution. **RX**

Dartmouth College, Hanover, NH; James A. W. Heffernan: $10,000 OR; $3,000 FM. To fund an international conference that will analyze in an interdisciplinary way the different representations of the French Revolution through literature, art, and historiography. **RX**

Film Arts Foundation, San Francisco, CA; Louise S. Cox: $20,000. To plan a one-hour film documentary, "Gullah Tides," on the Afro-American culture of the Sea Islands of South Carolina and Georgia. **GN**

Lena C. Orlin: $422,043 OR; $50,000 FM. To conduct a three-year series of institutes, seminars, public lectures, workshops, and colloquia on various aspects of Shakespeare studies. **EH**

Fordham U., Bronx, NY; Bernice Glatzer Rosenthal: $15,000 OR; $5,000 FM. To fund an international conference that will focus on the influence of Nietzsche's writings and thought on the development of Soviet culture. **RX**

George Washington U., Washington, DC; Joan Chung-wen Shih: $15,000. To revise the script for a one-hour documentary film on the Tang dynasty of China, 618–906, as the pilot of a nine-part series on China's cultural history. **GN**

Indiana U., Bloomington; Helen Nader: $19,944. To retranslate the Book of Privileges, a collection of royal documents by King Ferdinand and Queen Isabella granting offices, privileges, and authority to Columbus for the discovery and settlement of the New World. **RL**

Lara Classics, Inc., Cambridge, MA; Pamela C. Berger: $25,000. To revise the script for a feature-length dramatic film recounting the events leading to a mid-13th-century uprising of shepherds in and around Bourges, France. **GN**

Lehigh U., Bethlehem, PA; Michael G. Baylor: $30,000. To translate the writings of Thomas Muntzer, an early Protestant religious and political thinker and a leading figure in the Peasants' War. **RL**

Metropolitan Arts, Inc., NYC; Andrea Simon: $117,146. To write two scripts for a proposed miniseries of three two-hour historical dramas tracing the lives and ideas of selected artists, writers, philosophers, and politicians in Vienna, Austria, from the 1880s to 1938. **GN**

Michigan State U., East Lansing; David Robinson: $43,934 OR; $20,000 FM. To translate, as a resource for scholars from different disciplines, seven volumes of historical, literary, political, philosophical, and religious materials in various African languages. **RL**

Mount Holyoke College, South Hadley, MA; Margaret L. Swatten: $8,791. To fund the final phase of an interdisciplinary project on the medieval lyric, including the preparation of teaching guides and commentaries and the addition of several monastic songs and Middle English lyrics. **EH**

New York Foundation for the Arts, NYC; Maya R. Beller: $200,381 OR; $50,000 FM. To produce a 90-minute film exploring the motivating principles and activities of a small group of individuals within wartime Germany who composed the anti-Nazi underground. **GN**

New York Public Library, NYC; Diantha D. Schull: $191,168 OR; $100,000 FM. To implement three exhibitions, a catalogue, a symposium, lectures, curricular materials, and other publications on the role of printing in the French Revolution. **GL**

Newberry Library, Chicago, IL; Mary Beth Rose: $360,938. To conduct a two-year series of institutes, workshops, and symposia in various areas of Renaissance studies. **EH**

Northwestern U., Evanston, IL; John O. Hunwick: $76,723 OR; $10,000 FM. To prepare an annotated translation of a 1656 Arabic chronicle written in Timbuktu covering the history of the Songhay Empire and of the Middle Niger. **RL**

Marshall S. Shatz: $28,500. To translate, from Russian, Michael Bakunin's *Statism and Anarchy* (1873), a work of theoretical and historical significance. **RL**

Stanford U., CA; Mary Jane Parrine: $10,000. To continue work on *Poverty and Crime in Early Modern Europe: A Bibliographical Survey*. **RC**

Hubbard: $80,045. To complete production of a one-hour animated documentary television program based on David Macaulay's book *Pyramid*. **GN**

U. of Akron, Main Campus, OH; Barbara P. Clements: $15,000 OR; $5,000 FM. To conduct an international conference designed to further research on the roles of women in Russian history from the medieval period to the 1930s. **RX**

U. of California, Los Angeles; Charlotte A. Crabtree: $1,500,000. To develop a new national center for research to improve history instruction in elementary and secondary schools. **EV**

U. of California, Los Angeles; Ludwig Lauerhass, Jr.: $15,911. To plan an exhibition, an interpretive catalogue, and essays on Latin American development in the 19th century. **GL**

U. of California, San Diego, La Jolla; David R. Ringrose: $14,611. To fund the final revised phases of a collaborative study of wealth and politics in 19th-century Spain, with emphasis on agricultural and urban economic interests in the region around Madrid. **RO**

U. of Illinois, Urbana; Patricia B. Ebrey: $27,309. To translate the *Family Rituals of Master Chu* by 12th-century neo-Confucian philosopher Chu Hsi. For centuries this manual has been the model for Confucian rites in the home throughout Asia. **RL**

Western Michigan U., Kalamazoo; James J. Murphy: $15,000 OR; $5,000 FM. To support an international, interdisciplinary conference to examine the present state of knowledge about medieval education in language and literature, and to consider topics for future research. **RX**

William O. Douglas Institute, Seattle, WA; Lyman H. Legters: $24,710 OR; $5,000 FM. To translate the first three volumes in a projected series on modern social and political thought in central and eastern Europe. **RL**

History—U.S.

American Historical Association, Washington, DC; Morey D. Rothberg: $40,000 OR; $25,000 FM. To prepare a three-volume edition of the collected works of J. Franklin Jameson, founder of the American Historical Association. **RE**

Baruch College, NYC; Glenn W. LaFantasie: $49,491 OR; $52,640 FM. To prepare the first printed volume and the index to the microfilm edition of the papers of Albert Gallatin, diplomat and Secretary of the Treasury from 1801 to 1814. **RE**

CUNY Research Foundation-Queens College, NYC; Elizabeth M. Nuxoll: $176,030 OR; $30,000 FM. To prepare a nine-volume edition of the papers of Robert Morris and the Office of Finance, 1781–84. **RE**

Calliope Film Resources, Inc., Somerville, MA; Randall Conrad: $750,872 OR; $50,000 FM. To produce a 90-minute drama based on Shays' Rebellion, the postrevolutionary clash between New England farmers and merchants that tested the institutions of the new republic. **GN**

Duke U., Durham, NC; Anne F. Scott: $55,000 OR; $74,000 FM. To complete a comprehensive guide to the microfilm edition of the papers of Jane Addams and the preparation of the first of four volumes of the print edition. **RE**

Film America, Inc., Washington, DC; Karen Thomas: $100,015 OR; $99,999 FM. To produce a one-hour documentary film about the history and legacy of the Virginia Statute for Religious Freedom. **GN**

$110,000 OR; $60,000 FM. To prepare two volumes of the edition of the Black Abolitionist Papers Project. **RE**

Mabou Mines Development Foundation, Inc., NYC; William Raymond: $36,500. To write a script, adapted from the stage play *Cold Harbor*, for a 90-minute film that will examine the life and times of Ulysses S. Grant and the processes by which historical events are interpreted. **GN**

Martin Luther King, Jr. Center, Atlanta, GA; Clayborne Carson: $138,000 OR; $118,000 FM. To prepare a 12-volume selective edition of the writings of Dr. Martin Luther King, Jr. **RE**

Rice U., Houston, TX; Lynda L. Crist: $42,840 OR; $20,000 FM. To prepare five volumes in an edition of the papers of Jefferson Davis. **RE**

Ulysses S. Grant Association, Carbondale, IL; John Y. Simon: $40,000 OR; $5,000 FM. To prepare an edition of the papers of Ulysses S. Grant. **RE**

U. of Hartford, West Hartford, CT; Donald M. Rogers: $36,706. To support an eight-part lecture series on the extension of the right to vote from the founding period to the present. **GP**

U. of Maryland, College Park; Ira Berlin: $75,000 OR; $70,000 FM. To prepare a seven-volume edition of selected documents from the National Archives illustrating the transformation of the lives of black people in the wake of emancipation, 1861–67. **RE**

U. of Massachusetts, Amherst; Patricia G. Holland: $110,000 OR; $75,000 FM. To complete a microfilm edition of the papers of Elizabeth Cady Stanton and Susan B. Anthony. **RE**

U. of Miami, Coral Gables, FL; Walter D. Kamphoefner: $25,000 OR; $10,000 FM. To translate a volume of letters written between 1834 and 1936 by 20 German immigrants to the United States. **RL**

U. of Tennessee, Knoxville; Harold D. Moser: $60,000 OR; $85,000 FM. To prepare a 16-volume selective edition of the papers of Andrew Jackson. **RE**

U. of Tennessee, Knoxville; Wayne Cutler: $80,000 OR; $50,000 FM. To prepare a 12-volume edition of the correspondence of James K. Polk. **RE**

WITF, Harrisburg, PA; Stewart Cheifet: $160,666. To produce a one-hour television documentary on the development of the American Constitution, focusing on the basic ideas, issues, and historical circumstances involved in its creation. **GN**

Interdisciplinary

American U., Washington, DC; Betty T. Bennett: $226,709. To conduct a three-week summer seminar, in which faculty members will study Western and non-Western classics in art, literature, and philosophy, and released time to permit participants to develop new general education courses. **EH U8**

Association of Public Library Administrators, Lancaster, SC; Elizabeth G. Ehrenclou: $151,115. To implement "Let's Talk about It" reading and discussion programs in 30 South Carolina libraries. **GL**

Clinton-Essex-Franklin Library System, Plattsburgh, NY; Abby Zito: $100,397 OR; $25,000 FM. To support reading and discussion programs in 56 New York libraries about social mobility, change, and dreams in America and about the

history of the 1920s, 30s, and 40s as reflected in literature. **GL**

Colorado School of Mines, Golden; Barbara M. Olds: $84,428. To develop a course integrating the humanities into undergraduate chemical engineering education. **EH**

Defiance College, OH; Kenneth E. Christiansen: $64,047. To conduct a summer institute for 15 faculty members to develop two new core courses, "The Roots of Western Civilization" and "The History of Science," for addition to the college's interdisciplinary studies curriculum. **EH**

Harvard U., Cambridge, MA; Nathan I. Huggins: $116,083. To prepare ten undergraduate instructional modules for introductory courses in Afro-American studies. **EH**

Howard County Library, Columbia, MD; Patricia L. Bates: $135,600. To conduct reading and discussion programs in public libraries and senior centers throughout Maryland. **GL**

Lebanon Valley College, Annville, PA; Warren Thompson: $27,016. To conduct two workshops for faculty who teach the four required core humanities courses. **EH**

Metropolitan Pittsburgh Public Broadcasting, Westport, CT; R. Kirk Morris: $300,795 OR; $25,000 FM. To produce a 90-minute documentary on the life and work of American photojournalist W. Eugene Smith, 1918–78. **GN**

National Humanities Center, Research Triangle Park, NC; Wayne J. Pond: $401,000 OR; $60,000 FM. To produce 52 weekly half-hour radio programs featuring conversations with fellows and visitors to the National Humanities Center. **GN**

Piedmont Virginia Community College, Charlottesville; Evelyn Edson: $311,067. To develop an introductory course in the humanities, expand library holdings, and support faculty development. **EH**

Saint Joseph's College, Rensselaer, IN; Robert J. Garrity: $69,958 OR; $45,000 FM. To conduct faculty seminars on humanities texts for both humanities and nonhumanities faculty. **EH**

Southwestern U., Georgetown, TX; Jeanie Watson: $200,000. To support faculty and curriculum development to enhance and expand the academic programs on Asia. **EH**

U. of Alaska, Fairbanks; Edna A. MacLean: $36,834. To transcribe and translate "What Our Elders Tell Us," a collection of legends and stories of the Inupiat people of northern Alaska. **RL**

U. of California, Los Angeles; Robert M. Maniquis: $150,903 OR; $125,000 FM. To conduct two lecture series, three symposia, and a touring film series on the French Revolution and its interpretations in historiography, literature, and film. **GP**

U. of California, Los Angeles; Robert A. Hill: $130,000 OR; $65,000 FM. To prepare an edition of the papers of Marcus Garvey and the Universal Negro Improvement Association. **RE**

U. of Chicago, IL; James Nye: $57,000 OR; $15,000 FM. To support additions to *Indological Books in Series,* a guide to texts published in all South Asian monographic series in Sanskrit, Pali, and the Prakrits, and to translations and studies in series published between 1849 and 1984. **RC**

U. of Kentucky, Lexington; Louis J. Swift: $90,954. To conduct two three-week faculty seminars, "Western Traditions" and "American History and Literature," in preparation for a new cross-disciplinary requirement in the curriculum. **EH**

U. of Minnesota, Minneapolis; Austin J. McLean: $15,589. To plan a traveling exhibition, an interpretive catalogue, and print and media material about the emergence of a new Afro-American identity during the Harlem Renaissance of the 1920s. **GL**

U. of Mississippi, University; Ronald W. Bailey: $114,132. To write a script for a 90- to 120-minute dramatic film on the Amistad Incident. **GN**

U. of Portland, OR; Marilyn J. Miller: $56,046. To conduct a four-week seminar at Sophia University in Tokyo to permit members of the Japanese studies faculty to pursue curriculum and research projects. **EH**

U. of Southern Maine, Gorham; Joseph A. Conforti: $48,616. To add six graduate courses in New England studies by providing the faculty with opportunities to plan, prepare for, and implement them. **EH**

U. of Texas, Austin; Frances E. Karttunen: $239,090. To conduct a six-week institute at the Institute of Latin American Studies on Nahuatl and the literatures of Mesoamerica and the New World. **EH**

Utah State U., Logan; Barre Toelken: $25,898. To plan a series of projects involving four isolated western communities in an exploration of local culture and shared traditional and emerging values. **GL**

Jurisprudence

New Images Productions, Inc., Berkeley, CA; Avon Kirkland: $1,000,880 OR; $500,000 FM. To produce five one-hour television programs for a dramatic miniseries based on *Simple Justice,* Richard Kluger's history of the Supreme Court decision *Brown vs. Board of Education.* **GN**

Language and Linguistics

U. of Michigan, Ann Arbor; Benjamin A. Stolz: $20,000 OR; $10,000 FM. To fund an international, interdisciplinary conference to assess the progress of knowledge in the past 25 years of the linguistic prehistory of man, and to plan further research. **RX**

Literature

American Library Association, Chicago, IL; Peggy Barber: $358,000. To support a series of programs about the work and lives of 13 American poets. **GL**

Arizona State U., Tempe; Jeanie R. Brink: $144,215. To conduct a six-week summer institute on Cervantes' *Don Quixote* at the Arizona Center for Medieval and Renaissance Studies for 24 teachers of history, literature, and art history. **EH**

Brooklyn Academy of Music, Inc., NYC; Barbara S. Miller: $150,762 OR; $250,000 FM. To produce a six-hour dramatic film for television based on the Sanskrit epic, *The Mahabharata.* **GN**

Brown U., Providence, RI; Arnold L. Weinstein: $140,000 OR; $40,000 FM. To conduct a three-year project designed to expand the teaching of Great Books to include works from Asia, Africa, and Latin America, and to examine changing interpretations and the concept of the canonical. **EH**

CUNY Research Foundation/Lehman College, Bronx, NY; W. Speed Hill: $45,000. To complete a six-volume edition of the works of Richard Hooker, a late Elizabethan English theologian. **RE**

Dartmouth College, Hanover, NH; Laurence J. Davies: $120,000 OR; $12,000 FM. To complete an eight-volume edition of the letters of Joseph Conrad. **RE**

Fayetteville State U., NC; Jon M. Young: $52,751. To conduct a conference and ancillar programs illuminating the life and work of Charle W. Chesnutt, a pioneer Afro-American author. **G**

Globe Radio Repertory, Seattle, WA; John P. Sin coe: $81,498. To produce 13 half-hour radio pro grams dramatizing Gustave Flaubert's *Madam Bovary.* **GN**

Edward P. Harris: $27,880. To complete one vol ume in an edition of the works of Friedrich Max imilian Klinger, a late 18th-century German play wright and novelist. **RE**

Howard S. Hibbett: $45,874. To translate a vol ume of poetry with interpolated explanatory com ments and descriptive passages composed i 1692 by Japanese writer Ihara Saikaku. **RL**

H. Mack Horton: $27,500. To translate and anno tate the diary of Japanese poet Sanjōkuken Socho 1448–1532, who chronicled the literary and po litical developments that ushered in Japan's earl modern period. **RL**

Curt Leviant: $26,180. To translate a volume o short stories by Yiddish writer Abraham Reisin 1876–1956. **RL**

New England Foundation for the Humanities South Hadley, MA; Sarah Getty: $100,000 OR $75,000 FM. To conduct a series of reading an discussion programs at public libraries in six New England states by developing one new series o programs and exchanging existing programs an resources. **GL**

Newberry Library, Chicago, IL; Harrison Hay ford: $141,397. To complete a 15-volume edition of the writings of Herman Melville. **RE**

Richard L. Pevear: $36,000. To retranslate Dos toevsky's *The Brothers Karamazov* from the defini tive Russian text published in 1976. **RL**

Princeton U., NJ; Jerome W. Clinton: $56,743 To translate selected stories from the *Shahname* the Persian national epic, that traces the history o the Persian nation from the first shah to the Islami conquest in the 7th century. **RL**

Donald H. Reiman: $25,080. To fund a facsimil edition, with transcription, of the Shelley manu scripts in the Bodleian Library and manuscripts o the younger romantic poets held in other reposi tories. **RE**

Society of Biblical Literature, Denver, CO; Burk O. Long: $74,150 OR; $5,000 FM. To translat four volumes in a series of writings from the an cient Near East, *Letters from Ancient Egypt, Sume rian Letters, Correspondence from Ugarit,* an *Aramaic, Hebrew, and Phonecian Letters.* **RL**

Southern Connecticut Library Council, Hamden Susan E. Davidson: $155,839. To explore chang ing American values, using biographies and auto biographies in 120 scholar-led reading and dis cussion programs. **GL**

Maria M. Tatar: $30,500. To translate the firs scholarly edition of Grimms' *Nursery and House hold Tales,* which was originally aimed at a ma ture audience. **RL**

U. of Arkansas, Pine Bluff; Viralene J. Coleman $54,193. To conduct a three-week workshop fo the English faculty who will teach a required course on world literature. **EH**

U. of California, Berkeley; Robert H. Hirst $170,000 OR; $235,000 FM. To prepare a com prehensive scholarly edition of the works and pa pers of Mark Twain. **RE**

U. of California, Santa Cruz; Joseph H. Silverman $95,902 OR; $22,000 FM. To prepare an edition of Judeo-Spanish traditional ballads. **RE**

U. of Massachusetts, Boston: Eric H. Robinson: $70,000. To complete an eight-volume edition of the collected poems of John Clare: 1793–1864. **RE**

U. of Mississippi, University: William R. Ferris: $12,000. To revise a script for a 90-minute film adaptation of William Faulkner's *As I Lay Dying*. **GN**

U. of New Hampshire, Durham: Nancy Lukens: $46,349. To prepare the first English-language anthology of short prose by the current generation of East German women writers. **RL**

U. of Texas, Austin: William W. Kibler: $10,188. To translate the medieval French romances of Chretien de Troyes. **RL**

Lawrence M. Venuti: $4,000. To translate *Fantastic Tales*, a selection of short stories by Italian writer Igino Ugo Tarchetti, 1839–69. **RL**

Viewfinder Films, Inc., San Anselmo, CA: Jean M. Mudge: $6,000. To support the revision of a script for a one-hour documentary film about the life and work of Edgar Allan Poe. **GN**

VOICES, NYC: Everett C. Frost: $20,000. To plan a 13-part radio series of one- and two-hour programs presenting English-language productions of radio dramas written by 20th-century German authors. **GN**

Yale U., New Haven, CT: Marshall Waingrow: $110,000 OR; $55,000 FM. To prepare an edition of the correspondence and literary manuscripts of James Boswell. **RE**

Philosophy

American Council of Learned Societies, New York City: John J. McDermott: $160,000 OR; $20,000 FM. To prepare a complete edition of the correspondence of American philosopher William James. **RE**

Saint Bonaventure U., St. Bonaventure, NY: Francis E. Kelley: $14,122. To translate William of Ockham's *Quodlibeta Septem*, quaestiones 1–4, written between 1321 and 1324 and containing several key elements of Ockham's moral philosophy, metaphysics, and epistemology. **RL**

U. of Chicago, IL: Russell Hardin: $15,000 OR; $5,000 FM. To prepare an international, interdisciplinary conference to examine theories regarding the development and operation of moral norms in the social order. **RX**

U. of Minnesota, Minneapolis: C. Anthony Anderson: $15,988 OR; $8,000 FM. To conduct an international, interdisciplinary conference that will bring together logicians, philosophers of language, and philosophers of mind to assess the current state of problems concerning propositional attitudes. **RX**

U. of Notre Dame, IN: Karl P. Ameriks: $34,024. To translate Kant's "Lectures on Metaphysics," as transcribed by his students, to be included in the forthcoming *Cambridge Edition of the Works of Immanuel Kant*. **RL**

U. of Notre Dame, IN: Alfred J. Freddoso: $36,169. To translate William of Ockham's *Quodlibeta Septem*, quaestiones 5–7, written between 1321 and 1324 and containing several key elements of Ockham's moral philosophy, metaphysics, and epistemology. **RL**

Robert M. Wallace: $8,000. To translate the first work of philosopher Hans-Georg Gadamer, in which the historical interpretation of Plato and Socrates contributes to the development of modern hermeneutics. **RL**

Religion

Graduate Theological Union, Berkeley, CA: Mark K. Juergensmeyer: $109,643. To prepare a slide library and catalogue as a national resource for departments of religious studies. **EH**

Karen C. Lang: $38,967. To prepare the edition and translation of Candrakirti's commentary on the Four Hundred Stanzas, 6th to 7th century, which gives practical advice to lay practitioners on the cultivation of ethical behavior and meditation techniques. **RL**

Trinity College, Hartford, CT: Milla C. Riggio: $21,064. To conduct a symposium for the general public to examine the cultural legacy of "Ta'Ziya," Persian passion drama, and its relation to Western culture. **GP**

U. of Massachusetts, Amherst: Yvonne Y. Haddad: $15,000 OR; $5,000 FM. To conduct an international conference on Muslims in the United States. **RX**

Social Science

Georgetown U., Washington, DC: Kathleen M. Lesko: $60,000 OR; $15,000 FM. To conduct two conferences, with lectures and media programs, on the American judiciary and on religion and the U.S. Constitution. **GP**

Capital letters following each grant amount have the following meanings: FM (Federal Match); OR (Outright Funds). Capital letters following each grant show the division and the program through which the grant was made.

DIVISION OF EDUCATION PROGRAMS

- **EB** Central Disciplines in Undergraduate Education
- **EK** Improving Introductory Courses
- **EL** Promoting Excellence in a Field
- **EM** Fostering Coherence Throughout an Institution
- **ES** Humanities Instruction in Elementary and Secondary Schools
- **EH** Exemplary Projects in Undergraduate and Graduate Education
- **EG** Humanities Programs for Nontraditional Learners

DIVISION OF GENERAL PROGRAMS

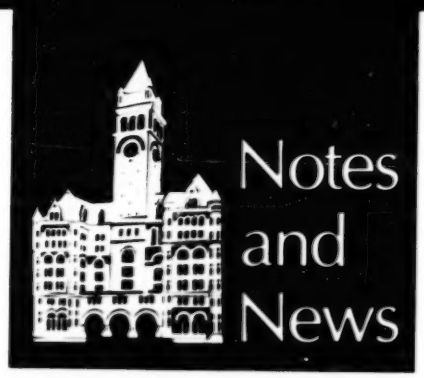
- **GN** Humanities Projects in Media
- **GM** Humanities Projects in Museums and Historical Organizations
- **GP** Public Humanities Projects
- **GL** Humanities Programs in Libraries and Archives

OFFICE OF PRESERVATION

- **PS** Preservation
- **PS** U.S. Newspaper Program

DIVISION OF RESEARCH PROGRAMS

- **RO** Interpretive Research Projects
- **RX** Conferences
- **RH** Humanities, Science and Technology
- **RP** Publication Subvention
- **RA** Centers for Advanced Study
- **RI** Regrants for International Research
- **RT** Tools
- **RE** Editions
- **RL** Translations
- **RC** Access



NEH Drops Waiting Rule for Second-Time Challenge Grants

The Endowment has changed the rules for an institution wishing to apply for its second challenge grant: Institutions no longer need to wait two years between the successful completion of the first challenge and application for the second. Up to now, grant recipients had been required to complete their fund-raising activities (usually a five-year process) and then wait an additional two years before reapplying. This change reflects the experience of recent competition in the program, which suggests that institutions might enhance their fund-raising abilities by beginning their second challenge campaign as soon as the first ends.

The next deadline in the Challenge Grants Program is May 1, 1989. Applications for second-time awards will continue to be given lower priority than applications for first-time awards. All highly meritorious applications for a first-time challenge grant will be selected for awards before any applications for a second-time grant are considered for selection. Recipients of second-time awards are required to raise from nonfederal donors four times the amount of federal funds offered.

Moving?

To receive *Humanities* at your new address, send your mailing label (or a facsimile), along with your new address, to Superintendent of Documents, Attn: Chief, Mail List Branch, Mail Stop SSOM, Washington, D.C. 20402-9373.

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DEADLINES

Area code for all telephone numbers is 202.	**Deadline**	For project beginning
Division of Education Programs—*Jerry L. Martin, Director 786-0373*		
Higher Education in the Humanities—*Lyn Maxwell White 786-0380*	**October 1, 1988**	April 1989
Elementary and Secondary Education in the Humanities—*Linda Spoerl 786-0377*	**January 8, 1989**	July 1989
Teacher-Scholar Program for Elementary and Secondary School Teachers—*Linda Spoerl 786-0377*	**May 1, 1989**	December 19
Division of Fellowships and Seminars—*Guinevere L. Griest, Director 786-0458*		
Fellowships for University Teachers—*Maben D. Herring 786-0466*	**June 1, 1989**	January 1, 19
Fellowships for College Teachers and Independent Scholars—*Karen Fuglie 786-0466*	**June 1, 1989**	January 1, 19
Fellowships on the Foundations of American Society—*Maben D. Herring, 786-0466*	**June 1, 1989**	January 1, 19
Summer Stipends—*Joseph B. Neville 786-0466*	**October 1, 1988**	May 1, 1989
Travel to Collections—*Kathleen Mitchell 786-0463*	**January 15, 1989**	June 1, 1989
Faculty Graduate Study Program for Historically Black Colleges and Universities—*Maben D. Herring 786-0466*	**March 15, 1989**	September 1,
Younger Scholars—*Leon Bramson 786-0463*	**November 1, 1988**	June 1, 1989
Summer Seminars for College Teachers—*Stephen Ross 786-0463*		
Participants	**March 1, 1989**	Summer 1989
Directors	**March 1, 1989**	Summer 1990
Summer Seminars for School Teachers—*Michael Hall 786-0463*		
Participants	**March 1, 1989**	Summer 1989
Directors	**April 1, 1989**	Summer 1990
Division of General Programs—*Donald Gibson, Director 786-0267*		
Humanities Projects in Media—*James Dougherty 786-0278*	**March 17, 1989**	October 1, 19
Humanities Projects in Museums and Historical Organizations—*Marsha Semmel 786-0284*	**December 9, 1988**	July 1, 1989
Public Humanities Projects—*Wilsonia Cherry 786-0271*	**March 17, 1989**	October 1, 19
Humanities Projects in Libraries—*Thomas Phelps 786-0271*		
Planning	**November 4, 1988**	April 1, 1989
Implementation	**March 17, 1989**	October 1, 19

DEADLINES

Area code for all telephone numbers is 202.	**Deadline**	For project beginning
Division of Research Programs—*Richard Ekman, Director 786-0200*		
Texts—*Margot Backas 786-0207*		
Editions—*David Nichols 786-0207*	**June 1, 1989**	April 1, 1990
Translations—*Martha Chomiak 786-0207*	**June 1, 1989**	April 1, 1990
Publication Subvention—*Margot Backas 786-0207*	**April 1, 1989**	October 1, 1989
Reference Materials—*Charles Meyers 786-0358*		
Tools—*Helen Aguera 786-0358*	**November 1, 1988**	July 1, 1989
Access—*Jane Rosenberg 786-0358*	**November 1, 1988**	July 1, 1989
Interpretive Research—*786-0210*		
Projects—*David Wise 786-0210*	**October 1, 1988**	July 1, 1989
Humanities, Science and Technology—*Daniel Jones 786-0210*	**October 1, 1988**	July 1, 1989
Regrants—*786-0204*		
Conferences—*Daniel de Chalin 786-0204*	**February 15, 1989**	October 1, 1989
Centers for Advanced Study—*David Coder 786-0204*	**December 1, 1988**	July 1, 1989
Regrants for International Research—*David Coder 786-0204*	**March 15, 1989**	January 1, 1990
Regrants in Selected Areas—*David Coder 786-0204*	**March 15, 1989**	January 1, 1990
Division of State Programs—*Marjorie A. Berlincourt, Director 786-0254*		
Each state humanities council establishes its own grant guidelines and application deadlines. Addresses and telephone numbers of these state programs may be obtained from the division.		
Office of Challenge Grants—*Harold Cannon, Director 786-0361*	**May 1, 1989**	December 1, 1989
Office of Preservation—*George F. Farr, Jr., Senior Preservation Officer 786-0570*		
Preservation—*George F. Farr, Jr. 786-0570*	**December 1, 1988**	July 1, 1989
U.S. Newspaper Program—*Jeffrey Field 786-0570*	**December 1, 1988**	July 1, 1989

Guidelines are available from the Office of Public Affairs and Public Affairs two months in advance of the application deadlines.

Telecommunications device for the deaf 786-0282

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LITERATURE IN AMERICA: WHAT MAKES WRITERS WRITE?

How have changes in publishing and in book marketing affected the writing of serious fiction?

What is the role of the critic and the editor in the tradition of American letters?

Has contemporary literature consciously drifted away from narrative?

These were some of the issues addressed by Cleanth Brooks, father of the New Criticism, and Willie Morris, writer and former editor of Harper's magazine, in a wide-ranging conversation for Humanities about writers, editors, critics, writing, and publishing in America. Humanities also invited Brooks and writer Eudora Welty to discuss the same questions, particularly as they affect the writing of short stories and the future of the southern novel. The September/October issue of Humanities features both of these conversation about literature, which were moderated by editor Caroline Taylor.

In his search for the distinctive features of American literature, literary scholar Stephen J. Donadio discovered in the works of some of America's early writers--Emerson, Whitman, Dickinson, and Melville--a "declaration of literary

OVER

independence" from the literary norms of the past. The importance of place in American fiction is examined by writer and scholar Ellen Pifer, who points to novelist Saul Bellow's vision of the urban metropolis as a temple for America's worship of material expansion.

Other articles in this issue describe Edmund Wilson's contribution to American letters and trace the literary history of the American West from Garci Rodriguez Ordonez de Montalvo in 1510 to Joan Didion in 1984. Also featured are essays about forging an academic discipline to study the literature of America, publishing the works and papers of Mark Twain and the correspondence of Jack London, and adapting a Katherine Anne Porter short story for children's television.

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